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Vol.IV (KANNADA)

GANGA RAM GARG

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कृपया पुस्तक के ऊपर कोई निशान आदि
न लगायें।

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By the same author :

Concise Oxford Companion to Hindi Literature (1963,
Guide to Keynes by Hansen (Hindi translation)
A History of World Civilization by J. E. Swain (Hindi tr.)
An Encyclopaedia of Indian Literature (1982)
World Perspectives on Swami Dayananda Saraswati (1984)
An Encyclopaedia of World Hindi Literature (1986)
International Encyclopaedia of Indian Literature (Sanskrit, Pali, Prakrit and Apabhramsa), Vol. I (1987)
International Encyclopaedia of Indian Literature (Tamil) Vol. II. (1987).
International Encyclopaedia of Indian Literature (Assamese) Vol. III (1987).

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VOL. IV : KANNADA

पुस्तकालय
गुरुकुल कांगड़ी विश्वविद्यालय

By

GANGA RAM GARG
M.A., Ph.D.

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OM

"If you have a warm house and money to spend and above all a wife who knows your mind, you can set fire to heaven and refuse to long for it."

—*A Great Kannada Saint-poet*
Sarvajña's Advice to a Householder.

TO

My Youngest Son
SATYA PRAKASH, M.Sc., Ph.D.
and
My Youngest Daughter-in-law
NEEHARIKA, M.A. (Sans.), M.A. (Hindi), M.Ed.

PREFACE

Sir Paul Harvey's *Oxford Companion to English Literature* is a good reference work. Realising the utility of such a reference tool, I thought of preparing such a work in regard to Hindi Literature. I started work on it in the early fifties but it was in June 1958 that I was able to get the Introduction to *Concise Oxford Companion to Hindi Literature* printed. It was a great relief and satisfaction to me that my work was published by the Oxford University Press. My Hindi work not only includes articles on Hindi writers and their important works, but also incorporates notes on Hindu mythology and ancient geographical names. Immediately after the publication of this volume I embarked on a similar work : "Companion to Indian Literature". It was not only to cover the literatures of Sanskrit, Pali, Prakrit and Apabhramsa but also to include the literatures of all the modern Indian languages. It was also to have articles on Indian mythology and ancient Indian geographical names. With fresh vigour, determination and a sense of mission, I proceeded well for several years, though initially the task appeared quite arduous. In a few years I had quite a number of bundles of manuscripts and it seemed that the work would be complete in another six years. But it was not to be. I was transferred from my teaching assignment, where I had ample leisure, to the administrative career, where even spare moments were not available. The Oxford University Press had agreed to publish this work and had helped me in finalizing the scheme. Mr. R.E. Hawkins of the Oxford made enquiries for several years about the progress of the Project, but finding that the work had almost come to a standstill, the matter was closed. But the idea that had overwhelmed me for almost 25 years, was not to meet such an inglorious end. After retirement in 1977, I devoted my whole attention to the Project. Since the scheme covering only the portion on literatures meant multi-volumes, the new Publisher Shri K.M. Mittal decided to publish the volumes literature-wise in a convenient format. Accordingly, the first volume, *Encyclopaedia of Indian Literature* (Sanskrit, Pali, Prakrit and Apabhramsa) was published in 1982, the second volume, *An Encyclopaedia of World Hindi Literature* in 1986.

The Publisher decided in consultation with me that a new Series : "International Encyclopaedia of Indian Literature" be launched and all the volumes should form part of this new Series. Since *Encyclopaedia of Indian Literature* (Sanskrit, etc.) had gone out of print, the revised edition came under this Series with the new title : *International Encyclopaedia of Indian Literature* (Sanskrit, Pali, Prakrit and Apabhramsa) and was published early in 1987 as Volume I. After some months another volume in this Series : *International Encyclopaedia of Indian Literature* (Tamil), Vol. II was published. Yet another volume in this Series : *International Encyclopaedia of Indian Literature* (Assamese) has recently been out as Vol. III. The present volume : *International Encyclopaedia of Indian Literature* (Kannada) has now appeared as Vol. IV in this Series. Similar volumes are coming out on Telugu and Malayalam ; scripts of these volumes are already in press. The further volumes in this Series are likely to be of Urdu, Sindhi (these have partly been contributed by scholars in Pakistan), Oriya, Indo-Anglian, Gujarati, etc. Other volumes would also follow and they would be numbered as they come out of press.

For Kannada literature, I approached Sri D.L. Narasimhachar, Professor and Head of the Department of Kannada, University of Mysore, for contributing articles. He could not do this but he suggested books on the basis of which I could compile the articles. He, however, agreed to go through all the articles. When the articles were complete, these were sent to him and despite his ill health, he minutely went through all the material. Unfortunately, as already indicated, work could not proceed further for the reasons explained above. And now when the time came for the printing of the work, the whole script had to be made up-to-date. In the meantime, several important books had come into print, which naturally permitted a comprehensive treatment of the articles. It took quite a good time in preparing such articles, but the work was given a finale. In order to go through all this material, I approached Dr. K.M. Krishna Rao, Professor and Head of the Department of Kannada, Osmania University, Hyderabad. Dr. Rao had already served Mysore and Bangalore Universities. He agreed to do so and did his assigned work commendably well. In going through my script, he remarked that "the information gathered and written here is really good. It is written well-accurately also." He incorporated the latest information in the work, which had not been published earlier, and made changes in the entries where he found necessary. He also suggested more than 30 entries. His consultancy has greatly improved the quality of the volume. I offer my heart-felt thanks to him as also to Sri D.L. Narasimhachar, whose initials 'D.L.N.' stood for scholarship and who was termed as a "Walking Encyclopaedia". At my request Dr. Krishna Rao agreed to contribute a Survey of Kannada literature and this Survey goes in his name. This would enable the Kannada-knowing and non-Kannada speakers to have a bird's eye-view of Kannada language and literature. I thank him for this as well.

I am grateful to the scholars and Publishers, whose works I have made use of. The principal works are : *History of Kannada Literature* by P. Narasiṁhacharya, *Kanarese Literature* by E.P. Rice, *Heritage of Karnataka* by R.S. Mugali, *Cultural History of Karnataka* (*Ancient and Mediaeval*) by A.P. Karmarkar, *Kannada Literature* by T.N. Śrīkanṭhayya (PEN), *Popular Culture in Karnataka* by Masti Venkatesa Iyengar, *The Indian Literature of Today* (ed. by B. Kumarappa, P.E.N.), *Literatures of Modern Indian Languages*

(AIR Publication), *Contemporary Indian Literature* (Sahitya Akademi), *History of Kannada Literature* by R.S. Mugali (Sahitya Akademi), *Comparative Indian Literature* (Macmillan, 2 vols., 1984, 1985), *Encyclopaedia of South Indian Culture* (Bagchi), *Bharatiya Sahitya Kośa* by Nagendra (ed. ; in Hindi), *Kannada aur Uska Sahitya* (in Hindi), *Bibliography : Dravidian Language and Literature* by Busnagi Rajanna (Madurai University, 1973), annual surveys of literatures issued by the Sahitya Akademi, etc.

Generally articles on Indian writers go with their Christian names, but there are cross-references under their surnames. This would facilitate the location of the writers.

My youngest son, Dr. Satya Prakash (Ministry of Health, Government of India) and his wife Shrimati Neeharika (Kendriya Vidyalaya) have helped me in preparation of the press-copy. Their daughter Manaswini has made our stay comfortable at Ghaziabad.

Shri K.M. Mittal, the Publisher, has acted expeditiously in preparation of this Volume and the Press, Editors and Proof-readers deserve my heart-felt thanks. The Press did its job admirably well.

I have done my level best to include every important writer. In the case of modern writers, whose names are not found here, I can only say that this should not be taken as a reflection on their competence and scholarship. This is mainly because the sources of information are limited and amends would be made in the revised edition if my attention is drawn to this effect. As this is the first work of its kind in English on Kannada literature, I am quite conscious of its many shortcomings. Also for any errors and omissions, I take full responsibility and the honoured Consultants are in no way amenable.

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September 27, 1987.

INTRODUCTION

Kannada is a language spoken (as their mother tongue) by about three crores of people in India. It is one of the fourteen languages recognized by the Indian Constitution and is among the oldest languages with an uninterrupted literary history going back at least to the 9th century. The region where Kannada language is the predominant mother tongue of the majority of the citizens is called *Karnataka* (meaning high land or land with black soil) which emerged as a recognised State in November 1956 by an Act of Parliament of India. The State was called Mysore till November 1973 when it was renamed as Karnataka, which has a historical importance. Geographically, Karnataka occupies a central position in the southern part of the Indian peninsula between longitudes 14-12 E and 78-30 E and latitudes 11-30 N and 18-45 N. It has an extensive area of 74,861 square miles and a population of two and a half crores. Another half a crore of people are scattered in all other parts of India. Its east-west expansion is about 400 kilometres (250 miles) and North-South about 770 kilometres (480 miles).

Karnataka was ruled by many royal dynasties like Kadambas, Gangās, Chālūkyas, Hoyasalas, Rāshṭrakūṭas, Vijayanagar Kings, Wodeyars of Mysore (Hyder and Tippu), and the British, for all these 2,000 years. Some of the famous rulers of these dynasties are Mayūra Sharmā, Vikramāditya, Nṛipatunga, Vishṇuvardhana, Kṛishṇa, Kṛishṇa Devarāya, Chikkadevarāja, Kantīrava Narasarāja, Tippu Sultān etc.

Languages in Karnataka : The Kannada language in its early period developed in the Southern Plateau. It had a remarkable spread northwards even as far as the Godāvarī Valley. On the Western coast, it had local variations in Tulu and other dialects, on the east it had the influence of Telugu and Tamil. Maratha language and culture had its influence on Karnataka in the North. Kannada had the influence of Persian and Urdu also during the time of Haidar Ali and his son Tippu Sultān on the one side and the influence of Nizam's rule in the districts of Raichur, Bidar and Gulbarga of Adilshāhi round about Bijapur on the other side. Even now in the heart of Karnataka we find Urdu words being used in the official world. There are about 25 lakhs of people in Karnataka speaking Urdu, spread all over the State and nearly 9 per cent of the population in Karnataka speak Telugu. About a million people speak Marathi. Maharashtra has had for centuries many cultural links with the northern parts of Karnataka.

Under the Bahmani rule for about two hundred years, North Indians (both Muslims and Hindus speaking Western Hindi), Persians, Turks, Arabs and the people of the east coast of Africa settled in Karnataka in large numbers. In course of time the North Indians, the Siddis of Africa etc. formed a separate group and were called the Dakhanis. Their language was Dakhani, which absorbed the local Kannada words also. The Bahamanis, the Adilshāhs of Bijāpur and the Qutubshahs of Golkondā patronized this language to develop. Later this patronage was lost and after some time Urdu took its place as the literary tongue.

Islam played an important role in Karnataka in the introduction of arts, crafts etc., based on Persians models and brought into being a new literature. The Kannada language also had its Persian influence. A large number of Persian words were borrowed into Kannada language such as Jagir, Inām, Dewan, Quiledār, bakshi, Jamābandi, munsif, kānoon, dawā, mahazaar, darbār, huzur, kamarband, Pulāv biryāni, halvā, barfi, zamānā, bazaar, bilkul, namoona, faqir. Most of these words indicate the cultural influence of Islam in Karnataka.

The geographical position of Karnataka clearly indicates that it was open to the inroads of immigrants from the contiguous areas. Karnataka has the Telugu districts of Cuddapah, Ananthapur and Kurnool in the East, the Tamil districts of Coimbatore and Nilagiris in the South and the Malayalam speaking areas in the West. There are cases of immigration to most of these areas from Karnataka also.

The Dravidian Family : Kannada belongs to the Dravidian family of languages together with Tamil, Telugu, Malayalam, Tulu which are called "Pañcha Draviḍa". The other Dravidian languages are Kodagu, Toda, Gondi, Kolami, Kui, Kurukh, Malto, Brahui etc., in all twenty-four in number. Some scholars feel that the language of the Indus Valley culture was a kind of Dravidian. All the Dravidian languages developed in India only. Brahui is found now in Pakistan. The Dravidian languages have certain distinctive characteristics of their own and have no established genealogical affinities with any other language family in the world. Among the literary Dravidian languages, Kannada and Tamil have the closest affinity. The alphabets of Telugu and Kannada resemble much and once it is said that both these languages had the same script. Attempts are being made now to have a common script for Telugu and Kannada languages.

Earliest Record : The earliest authentic record in the Kannada language now extant is the Halmidi inscription, the date of which is ascribed to the middle of 5th century A.D. on the basis of the royal dynasties and personalities mentioned in it. The earliest available book in Kannada is the *Kavirājamārga* written by Śrīvijaya, who flourished in the court of Nṛipatunga Amoghavarsh (814-877 A.D.), the scholar-king of the Rāshṭrakūṭa dynasty at Manyakheta near Gulbarga, about hundred and twenty miles from Hyderabad. There is a reference in this work to earlier works in verse and prose in Kannada. It also warns against the use of Palagannada (old Kannada) indicating that certain grammatical terms and modes of expression had become obsolete by that time. Primitive old Kannada bears a closer resemblance to Tamil and it is inferred that Kannada and Tamil were mere dialects of a single language. By about the 8th century A.D., this developed and is known as old Kannada.

History of Kannada Literature records 10th century as the Golden Age of Classical Kannada Literature. Outstanding early poets like Pampa and Ranna belong to this period. Pampa is rightly called Ādikavi (First and Important) of Kannada. Ponna, Chāmuṇḍarāya, Ranna, Durgasiṁha, Nāgavarmā I and II, Śrīdharāchārya, Nayasena, Nāgachandra, Janna were some of the important poets who wrote classical works in old Kannada.

This old Kannada Literature though a bit tough for the students of the present times, is a rich treasure and Kannada scholarship cannot be attained without a thorough knowledge of these works.

Revolution in Literature : The middle of the 12th century A.D. was a period of great religious and social ferment touching the masses as well as the classes. This had its repercussion on the language also. Vīraśaiva mystics and reformers like Basaveśvara, Allamaprabhu, Akkamahādevi, Siddharāma, Chennabasava poured fourth their spiritual aspirations and philosophical musings in the form of *vachanas* (sayings) which marks an epoch in the History of Kannada Language and Literature. It was a period of revolution. It is called the Nadu (middle) Kannada and became the seasoned medium and expression for poets like Harihara and Rāghavāṅka. This form of language continued to dominate the later Kannada for some centuries. The celebrated Epic in Kannada called *Karnataka Bhāratha Kathāmañjarī* (popularly known as *Kumāravyāsa Bhāratha*) was composed in this language only, by the famous Kannada poet called Kumāravyāsa.

Dialects in Kannada : From the Middle Kannada, emerged the Modern Kannada by about the end of 19th century. Kṛishnamāchārya, learned scholar from Mysore, wrote his book *Posagannada Nudi Gannadi* in 1838. There are dialectical variations also in the language as the area covered is very vast. These variations existed even in the past. *Kavirājamārga*, an important work on poetics in Kannada (860 A.D.) has referred to certain differences in the speech styles of the South, the North and the further North. In Modern Kannada we have four important regional dialects called Mysore Kannada, Dharwar Kannada, Mangalore Kannada and Kannada spoken in the Tamilnādu (*Kanive Kelagina Kannada*). There are further subdivisions also in these dialects. There are social dialects also like Havyaka Kannada. Though there were such variations and dialects in the spoken language, the unity of the standard literary form has been surprisingly well maintained through the ages.

Karnataka was the meeting place and refuge for many religions which produced universal culture. The Kannada language and literature have a hoary past. The earliest references to Karnataka and its culture are to be found in the Buddhist chronicles and early Tamil classics. Aśoka sent Rakshita, a Buddhist missionary to Banavāsi and Mahādeva to Mahisha Maṇḍala (Mysore) in the 3rd century B.C. The *Silappadikāram* (465 A.D.) refers to a dance of the Kannadigas witnessed by the Chera ruler Senguttavan of the 2nd century A.D.

Earliest work : Kannada seems to have branched away from its original Dravidian stock about the beginning of the 1st century A.D. and enriched itself by contacts with Sanskrit. It must have developed its own powers of expression for a few centuries before it began to be used in inscriptions of which the earliest known is the one at Halmidi 450 A.D.

Kavirājamārga (860 A.D.) the earliest available work in Kannada is a profound treatise dealing with the elements of literary composition. It is a landmark in the history of Kannada. It refers to previous stalwarts, *viz.*, Vimalodaya, Nāgārjuna, Jayabandhu, Durvinīta, Lokapāla, Kavīśvara, etc., in the Kannada literary field which is a proof beyond doubt of the prior development of the language. It pays glowing tribute to the literary aptitude of the Kannada people. It says even ordinary men and women are clever in the use of their mother tongue and even the unintelligent can see through a literary lapse.

Tumbulurāchārya produced a big work called *Chūḍāmaṇi* containing 96,000 verses, a commentary on the *Tattvārthamashāstra* as early as 7th century. Production of such a profound and voluminous work in the 7th century is an unquestionable proof of the heritage and maturity of the Kannada Language.

Religious passion and valour in the battlefield are distinguishing traits in the Kannada literature upto 11th century. The theme of the literary works was chiefly religion and heroism. Love themes were brought in only occasionally. The people of the age lived under broader horizons and felt the glow of mighty aspirations and triumphs. They readily responded to heroic themes.

Early Works and Poets : Pampa is one of the great poets of Kannada Literature. His forefathers came to Karnataka heart-land from Veṅgi Maṇḍala (now in Andhra Pradesh). His father was one Abhirama Devarāya. Pampa became a friend and companion of the Chālukya Prince Arikesari II. When Arikesari became the king, Pampa became his counsellor and military officer also. He was both a poet and a warrior. His first work *Ādipurāṇa* was written in 941 A.D. and a little later he produced another work called *Vikramārjuna Vijaya* (popularly called *Pampa Bhārata*). *Ādipurāṇa* became the standard for Jaina Purāṇas in Kannada and a model for later writers. There are many episodes of love, sport, loyalty, friendship, etc. also in this spiritual work and there is poetic beauty too.

Pampa Bhārata condensed the entire story of the famous Sanskrit epic *Mahābhārata* by Vyāsa. It is a work of exceptional power and beauty. Movements of incidents and narration of story are magnificent in this work, though Pampa has made some changes of his own here and there. Pampa is noted for his poetic vigour and gift of expression and he is the pride of Kannada Literature. (For details, please see entry on Pampa).

Ponna, a close contemporary of Pampa was the court-poet of Rāshṭrakūṭa king, Kṛishṇa III (939-966 A.D.). In his *Śānti-purāṇa* the tenets of Jainism are expounded and it bears marks of scholarship. Critics feel that the dogma of the religion is given more prominence here than human character and evolution. It does not also present any peaks of poetic achievement. Yet there is able narration, lively description and the episodes are handled effectively also. His other work *Bhuvanaika Rāmābhyudaya*, dealing with a secular theme, is not yet available.

Chāmuṇḍarāya, the minister of the Gangā king Rachamalla wrote at this time only his prose work *Trishashṭi Lokshaṇa-Mahāpurāṇa* (a hand book of Jaina religion and the great men of Jaina calender) which distinguishes itself from the usual prose found in *Champu* works.

Vaḍḍārādhane (the worship of the old or the venerable) is another important work of this time. There is no agreement among the scholars about the date of this work. It is placed by some to a period earlier than the 9th century. It contains nineteen life stories of *kevalis* written in old Kannada prose. Some of the presentations here are very good indeed. The story of the passion of the elephants, friendship and loyalty are excellent. The tragic happenings in the story of Kārtika Rishi where the father marries and gets a son from his own daughter resembles the Greek Tragedy-story of Oedipus and it is rare and unique in Indian literature. All the stories of *Vaḍḍārādhane* are intensely ascetic and have a sad, dark and low view of life which, of course, is the result of the religious background. The spiritual history of the souls are depicted very well in *Vaḍḍārādhane.* Social life of those times could also be seen depicted here ably. The idioms used in this work and the texture of the composition are very attractive. The genius of the Kannada language can be felt here.

Kavirājamārga, *Vaḍḍārādhane* and works of Pampa are easily the early achievements of Kannada literature.

The period of literature from Pampa 950 A.D. to Basava 1160 is called the Age of Pampa.

Another important poet was Ranna, patronized by Chāmuṇḍarāya and Chālukyan Emperor Tailapa II. He wrote his *Ajitapurāṇa* in 993 A.D. The story of the second Jina is narrated here in *Champu* style. The verses of renunciation have a lyrical beauty in Ranna and there is emotional appeal of a universal character. The futility of human glory depicted here is wonderful.

The second but the best work of Ranna is *Sāhasa Bhīma Vijaya*, which is popularly known as *Gadāyuddha*. Heroism in keeping with the age is depicted powerfully here. It is one of the great works of Kannada Literature. The theme of the work deals mainly with the last day of the famous Kurukshetra War. A single day story is magnificently narrated by Ranna. Various dialogues and descriptions tell us the whole story of the great epic *Mahābhārata* in "*Siṁhāvalokana-krama*" (a lion looking back with dignity). It is just like the flash-back technique in films of the modern times. The work is very much enriched by the imagination and powerful expression of the poet and is dedicated to Irivabedanga Satyāśraya (977-1108 A.D.) son of Tailapa II the Chālukyan emperor. Duryodhana's character has been depicted as a great tragic hero and a great personality. He is full of human qualities. He is an ideal father, brother and a friend. He clings to his ideals to the last come what may. Critics feel that Ranna has elevated Duryodhana without lowering Bhīmasena, the hero of the poet. *Gadāyuddha* is also known for its dramatic quality.

Nāgavamā I wrote *Chhandombudhi* and *Karnataka Kādambarī*. Both are distinct contribution to Kannada language and literature. The first one is a work on Prosody. It is the earliest and most authoritative on the subject in Kannada. It is a textbook on Metrics.

Karnataka Kādambarī is a narration of the famous Sanskrit prose piece *Kādambarī* by Bāṇabhaṭṭa. Nāgavarma's translation in Kannada *Champu* style is superb. He was not a mere translator but he was a true poet. We can easily say that the translator has improved the original in many respects. His work is a model of adaptation, with an artistic touch to its credit. It is the first love poem in Kannada Literature.

There were many other poets in that age and the achievement of the period is called the first golden crop of literary cultivation in Kannada.

Lokopakāra by Chāvuṇḍarāya II (1025 A.D.) is a Compendium of useful knowledge including Medicine, Cookery, Architecture and Astrology. Chandrarāja wrote in *Chitrakavitā* style on *Kāmaśāstra*. Śrīdharāchārya's (ornamental poetry) *Jataka Tilaka* (1049 A.D.) a work on Astronomy is the first of its kind in Kannada. Kīrtivarmā a Chalukyan prince (1100 A.D.) wrote *Govaidya* (Veterinary). It is a medical treatise on the diseases of cattle.

Durgasiṁha, a Sandhivigrahi (minister for war and peace) of the Chālukya emperor Jayasiṁha (1015-1042) comes from a scholarly family and was well read in political systems, wrote *Pañchatantra* in 1013 A.D. (Translation from Sanskrit.)

As the Sanskrit original text is not available, this Kannada version has been important. Tales within tales narrated here are excellent. Durgasiṁha's writing is very attractive and abounds in proverbs current at that time. His prose occupies an important place in Kannada literature. He has a fine sense of humour also. *Pañchatantra* is a world of animals which speak and preach philosophy, as also quote freely from ancient scriptures. The purpose here is to inculcate morals. It is satirical also.

Śāntinātha wrote his *Sukumāra-charita* in 1060 A.D. The story narrated here is very fine and interesting. The characters are admirably depicted.

Devara Dasimayya (1040 A.D.) who is considered to be the earliest *Vachana* writer wrote Vachanas in the 11th century. This form is very prominent in the 12th century. Nagavarmāchārya (1071 A.D.) wrote *Chandrachūḍāmaṇi Śataka*, which is the earliest in the History of Śataka Sahitya in Kannada.

Nayasena wrote *Dharmāmṛita* (1112 A.D.) in simple *Champu* style to elevate the common man unlike his predecessors who were pedantic and wrote for scholars. Nayasena has described his contemporary life adequately. He is a master of similes and idioms.

Nāgavarmā II (1145 A.D.) was both a poet and a grammarian. He was a Katakopādhyāya (a military teacher). *Kāvyāvalokana*, *Bhāshābhūshaṇa* and *Abhidhāna Vastukośa* are his works. The first one is a work on poetics and grammar also. *Bhāshābhūshaṇa* is a Kannada grammar written in Sanskrit language. A commentary has been written on this work in the 17th century. The third one is a Kannada Lexicon in verse. Nāgavarmā's contribution to the study of the Kannada Language is quite substantial and unique.

Samaya Parīkshe by Brahmaśiva (1150 A.D.) is a work which has examined several religions. It says Jainism is the best of religions and has depicted the weaknesses of other religions. Though very frank in his comments, Brahmaśiva is partial to his own religion and hence his criticism does not carry weight. But it should not be forgotten that *Samayaparīkshe* is the only work of its kind which has given comparative study of religions in Kannada.

12th century is very important in the history of Kannada Literature. Rāmānuja Pantha and Vīraśaivism played their important part in Karnataka during this century. The Hoyasala king Vishṇuvardhana became a disciple of Śrī Rāmanujāchārya. Basava, Allama, Siddharāma were the leaders of Vīraśaivas and their contributions through a new form called *Vachanas* enriched the Kannada Literature. There was a socio-religious revolution also. It was a transition period of the Kannada Language too.

It is during this 12th century that Vīraśaivism developed into a dynamic force under the guidance of Basava, Allama Prabhu and their followers. Basaveśvara (1160 A.D.), who was the greatest of *Vachana* composers, preached equality and social justice to all and championed the cause of women in society. He taught unstinted devotion to Lord Śiva and preached through *Vachanas* and they were called *Śiva Śaraṇas* (Devotees of Śiva).

Basava was a minister of Kālachurya Bijjala who occupied the Chālukya throne in about 1156 A.D. Siddharāma was a village social worker, Dasimaiah was a weaver. Madara Chenniah a cobbler, Ramanna was a cowherd, Ramitande was a tailor, Ketayya was a basketmaker, Basappa a carpenter and so on. Dignity of labour was respected. "Kayakave Kailāsa" (Duty is God) was their watchword. They preached this in a rhythmic and simple style in the common man's language. *Vachana* is neither prose nor verse. They have a rhythm though not metrical. It is a distinct contribution of Karnataka to literary forms.

Chenna Basava was a learned scholar and a referee in "Anubhavamaṇḍapa". He was called "Jñānayogi". Siddharāma of Sannalige (present Sholāpur in Mahārāshtra) was a Karmayogi, who has the great ideal of "wiping every tear from every eye". Akkamahādevi is the most arresting personality among the *Vachana* writers. She is often compared to Mīrā of the north and Āṇḍāl of the south. She forsook the pleasures of the palace and led an ascetic life in search of Mallikārjuna (of Śrī Sailam) and roamed about from place to place. She declared that Lord Mallikārjuna was her beloved and none else. She was put to severe test by "Anubhavamaṇḍapa" leaders and she came out successful in glorious colours and was praised by everybody. Her compositions are highly lyrical. Because she has given expression to her own personal feelings, they are of poetic quality also. There are some other women also who *composed* vachanas during this period. Among them mention may be made of Muktayakka, Nīlamma, etc.

Mystic thought and philosophy found expression in Kannada in a simple and straightforward language understandable to the common people through the *vachanas*. There are thousands of *vachanas* composed by about two hundred of them. The *desi* style came into prominence during this period. *Champu* fell into disuse. Language of the masses was given prominence. Native metres like the *Tripadī*, *Shaṭpadī*, *Sāṅgatya*, *ragaḷe* were revived.

Other poets of the age : Nāgachandra was the court poet of Hoyasala Ballalarāya I (1100-1110 A.D.). He called himself "Abhinava Pampa" after the great poet Ādi Pampa. Nāgachandra wrote *Rāmachandra-charita purāṇa*, a Jaina *Rāmāyaṇa*. Nāgachandra is one of of the great poets of Kannada literature with his high moral tone, characterization and good style, etc. He touches heights in emotional effect. He has a rational approach so far as depicting the character of Rāvaṇa. He has made him intensely human. He has a skill of his own. His second work is *Mallinātha Purāṇa* which describes the life of the 19th Tīrthaṅkara.

Rājāditya, a master of Mathematics was the court poet of Vishṇuvardhana, the famous Hoyasala king, who is known for his love of art, sculpture and as the builder of the world famous temples at Belur and Halebīd. Rājāditya wrote *Khetra-ganita*, *Vyavahāra-ganita* and *Līlāvati*. He has referred to his king in glowing terms in his works.

Sumanobana was a teacher, a poet and also an officer at the court of Hoyasala Narasimha I (1152-1173 A.D.). Janna another famous Kannada poet was his son.

Harihara of Hampe who is famous in Kannada Literature for a new epoch in respect of literary form, content and style. Harihara has composed hundreds of works in *Ragale* metre and also a *champu* work called *Girijā Kalyāṇa*. Harihara's important contribution to Kannada Literature is easily his *Ragales*. The lives and achievements of the Śaiva saints of south India and the important Veerasaiva personality of Karnataka form the main theme of these hundred and more blank verse works of Harihara. The devotional narration is attractive and inspiring. Harihara enriched Kannada Literature.

Rāghavāṅka established the '*Shaṭpadi*' (an indigenous metrical composition) tradition in Kannada Literature. He wrote all his six works in this metre only. His works are known for their dramatic element, vocabulary, fine sentiments and also original approach. Rudrabhaṭṭa wrote *Jagannātha-vijaya* based on *Vishṇupurāṇa* in the classical style. He was a scholar and a devotee of Lord Krishna.

Nemichandra wrote *Neminātha Purāṇa.* He boldly said that poetry should be spontaneous and not made to order. He composed a love lyric entitled *Līlāvatī*. Nemichandra is really a fascinating poet. His depiction of love, flight of imagination and mastery of diction have been appreciated by literary critics. He also wrote *Neminātha Purāṇa*, a Jaina religious work.

Janna's two works—*Anantanātha Purāṇa* and *Yaśodhara Charite* deal with the depiction of the essence of Jaina religion and philosophy. Of the two works of Janna the second one is his masterpiece. It is an effective narration of Jaina ethics. Janna has also written many epigraphs which show a distinct literary quality. The perverseness of human nature depicted by him is terrific indeed. But the utter helplessness of these characters is described as pitiable. The subtlety and frankness of the treatment of themes of human passion are remarkable.

Keśirāja is known to be an illustrious grammarian of old Kannada. His work *Śabdamaṇidarpaṇa* (Jewel Mirror of Grammar) is an authoritative Kannada grammar, a unique contribution indeed. He has depth of scholarship and a vision and he has shown signs of his poetic skill also in this work on grammar (vide article on Keśirāja). The writings of Nayasena (1112 A.D.) and Āṇḍayya (1235 A.D.) show new trends in the literary development of Kannada. They are the advocates of purism—use of pure Kannada words, avoiding Sanskrit. Bhāskara in about 1424 produced *Jīvandhara-charitra* which is a fine specimen of story telling in a simple style.

Of the Jaina poets of the later period mention should be made of Ratnākara Varni of 1557 who wrote *Bharateśavaibhava* containing ten thousand stanzas in *Sāṅgatya* metre. The rendering is easy and spontaneous. He has tried to blend *Bhoga* and *Yoga* in the dignified personality of King Bharata. Salva (1550 A.D.) wrote Jaina version of the great epic *Mahābhārata*. Doddaiah, Maṅgarasa, Kalyāṇa Kīrti, Bommarasa, Śrutakīrti are some of the other writers of this age.

Bhīmakavi, Lakkana Dandeśa, Lingirāja and others wrote on the life of Basava. Padmanānka, Chāmarasa, Virakta Toṇṭadārya are the important Vīraśaiva poets of Vijayanagar. Chāmarasa wrote his *Prabhulingalīle*, which is remarkable in many respects. Allama's character is nobly conceived and his spiritual greatness is depicted here in simple *Shatpadi* metre.

Kumāravyāsa (1500) moved and inspired the masses through his *Karnataka Bhārata Kathā-mañjarī* in the popular *Bhāmini Shatpadi metre*. It is a free independent rendering based on the original Sanskrit Vyasa *Mahābhāratha*. The object of this great Kannada poet was to glorify Lord Kṛishṇa as the Supreme God. Poetry gushed out from the pen of Nāraṇappa (Kumāravyāsa) which is dedicated to God Vīranārāyaṇa.

His luxurious imagination and rich experience, clear, vigorous and beautiful style, dash and daring, fervour, earnestness and devotion, picturesque conceptions of character and situations, sublime thoughts, pure deep and unstinted devotion to God, fresh similes and metaphors and original thoughts make his poetry sublime and a perennial source of inspiration. His work is evergreen in Kannada Literature (See *Kumāravyāsa*).

Thorave Narahari (1500) (Kumāra Valmiki) wrote *Rāmāyaṇa* in Kannada. Nityatma Suka (Sadānanda Yogi) (1530) wrote *Bhāgavata*. Kanaka Dāsa wrote *Mohana Taraṅgiṇī*, *Nala Charitre*, *Rāmadhanya Charitre*, *Hari Bhakti Sāra* in the 16th century.

Works on Medicine both human and veterinary, poetics, lexicography, astrology and cookery were also written in Kannada during this period. Śrīdharadeva's (1500) *Vaidyamitra*, *Vaidya Saṅgraha* of Salva (1550), *Khagendra Maṇi Darpaṇa* of Maṅgarāja (1360) are important works. Abhinava Chandra (1400), and Bocharasa (1500) have written on ailments and their treatment pertaining to horses.

Sālva (1550) wrote on Poetics. His *Rasaratnākara* and *Śarada-vilāsa* expound the famous *Rasa* theory and *Dhvani* Concept. Iśwara (1550) in his *Kavijihvabandahana* dealt with Prosody, grammar and the dialects of Kannada. Madhava (1500) rendered *Kāvyādarśa* of Daṇḍi in Kannada with his own title *Mādhavalaṅkāra*. There are works on Astrology also. Maṅgarāja III (1508) wrote *Pāka-Śāstra*, which is appreciated as a valuable guide which gives also the history of estables.

Kumāra Rāma Kathā written by Nañjuṇḍa (1525) is a work of history mixed with romance.

The Haridāsa Movement is an important milestone in the history of Kannada Literature. The Haridasas of Karnataka were preachers of devotion to God and they made a distinctive contribution to the religious life of Karnataka. They conveyed sacred truths in Kannada in a simple, clear, attractive musical style so as to be understood by even the common people. Their compositions are melodious songs called "Devaranamas" (Songs about God). These Haridāsas hold a high position among the mystics of the world and in the detailed and graphic description of mystical realization, they are unexcelled.

The Haridasa movement was started by Śripadraja of Mulbagal in Kolar district in the 15th century. The movement was given a fillip by his disciple Vyāsarāja, who was the Royal Guru of Vijayanagar emperors. Purandaradāsa, Kanaka Dāsa, Vijaya Dāsa, Gopāla Dāsa, Jagannātha Dāsa, Praneśa Dāsa etc , are some of the well-known Haridasas who have contributed thousands of works and Kannada literature is enriched very much by these works. We find variety in both subject matter and the metre used by the Haridasas. Purandara Dāsa is even today called the great grandfather of Karnataka music.

Haridāsas have preached the tenets of Dvaitha Philosophy quite exhaustively through sweet and simple songs directly reaching the hearts of the masses. It is this quality that has elevated it to be great and evergreen. They have called upon people to live a heroic life, fight ignorance with courage and unflinching faith and devotion to God. There is a fusion of music and poetry in the compositions of Haridāsas.

Among the writers of the 16th and 17th centuries Lakshmiśa, Virupāksha Pandita and Shaḍakshari are important. Lakshmiśa wrote *Jaimini Bhārata* in *Shaṭpadi* metre. His treatment of the work is endowed with an artistic unity and made it a cluster of stories, the common figure connecting them being Lord Krishna. *Kannada Jaimini Bhārata* enjoys even today, immense popularity. *Chennabasava Purāṇa* of Virupāksha Pandita presents an appealing and imaginative treatment of the life and achievements of Chennabasava. It is also useful as it gives clues to determine the dates of early Vīraśaiva poets. Shaḍakshradeva wrote three works all in *Champu* style. He was the last Champu poet worth the name.

After the fall of Vijayanagar Empire, the Wodeyars of Mysore patronised art and literature and Kannada flourished again in Mysore since 16th century. Chikkadevarāja Wodeyar was himself a poet. Tirumalārya, Chikkupādhyāya, Sanchi Honnamma, Singaramma were the poets in his court. Helavana Katte Giriyamma, Mahalinga Ranga, Sarvajña were some of the poets of this period. Krishnaraja Wodeyar III was another Maharaja who patronised Literature and he was himself an author. Kempunārāyaṇa, Aliya lingarāja etc., were his court poets. Towards the end of his rule Modern period began.

There came about a renaissance in the field of Kannada Literature in the last part of the 19th century. We find all round improvement in Modern Kannada Literature. New forms like novel, short story, lyric, essay, biography, autobiography, drama, one-act play, travelogue, criticism, translations, research works, children's literature, etc. were produced. Prose became the order of the day. New ways of thinking, new angles of vision and new styles of expression came into being. There was literary revolution both in form and content.

Śrī (B.M. Śrikaṇṭiah), D.V. Gundappa, Govinda Pai, Māsti Venkaṭeśa Iyengar, K.S. Kārant, A.R. Kṛishṇa Śāstry, V. Sitāramiah, G.P. Rajaratnam, P.T. Narasiṁhachār, K.V. Puṭṭappa, D.R. Bendre, R.S. Mugali, V.K. Gokak, K.S. Narasiṁhacharya, Gopāla Kṛishṇa Adiga, A.N. Kṛishaṇa Rāo, Śrīraṅga, Ḳailāsam, T.N. Sri Kaṇṭiah, D.L. Narasiṁhachār, M.R. Śrinivāsamūrthy, Devuḍu, N. Kastūri, Ānanda, Gorur, A.N. Mūrthy Rao, Triveṇi, Kattimani, S.V. Ranganna, etc., are only a few names of reputation as literary figures in Modern Kannada Literature.

The number of publications in Modern Kannada goes as high as fifty thousand titles and by this also we can gauge the development.

The Kannada stage and Journalism in Kannada also have good progress. There are several professional dramatic companies and the amateur dramatic associations which put the dramas on the stage and drama has been a very popular piece of literature also. There are many institutions which conduct annual dramatic competitions and award trophies, shields, individual prizes etc.

There are several dailies, weeklies, fortnightly and monthly magazines in Kannada and lakhs of people read them. The history of Journalism in Kannada began from 1850 and it has made vast progress in the century. "Prajāvāṇi", "Samyukta Karnataka", "Kannada Prabha", "Prajā Matha", "Sudhā", "Prabuddha Karnataka", "Kannada Sahitya Parishat Patrike", "Manvantara", "Sākshi", etc., have been reputed journals of today in Karnataka.

The Bhakti cult has been mostly responsible to develop music in Karnataka. It was a famous devotee of Viṭṭala who made lot of research in the field and gave a syllabus for learning Karnataka music. Purandara Dāsa of Vijayanagar is called the Grandfather of Karnataka Music (Sangīta Pitāmahā). The works of Śivaśaraṇas and Haridāsas have been very popular in the field of music also.

Kanaka Dāsa, Nijaguna Śiva Yogi, Ratnākara Varṇi are some of the Kannada poets who are well versed in music and their contributions are noteworthy.

Pundarīka Viṭṭala who was a famous author in the field of music, is a Kannadiga, hailing from Bangalore district. Ānanda Dāsa is a reputed name and a style of music called "Surpur Style" is called after him. Vīnā Seshanna, Subbanna, Bidaram Kṛishṇappa, T. Chowdiah, K. Vasudevachār who are Kannadiagas are some of the great names in Karnataka music.

Karnataka proudly possesses the name of a style of music prevalent in South India as Karnataka Music. Karnataka has a brilliant history so far as architecture, sculpture, music, dance, drama, literature are concerned. The story of the Kannada people and their achievements through the ages for about two thousand years are really noteworthy and the Kannadigas (people whose mother-tongue is Kannada) of today can be proud of the past deeds of their ancestors in that they have played their historical role quite creditably. Their creative efforts, the concrete shape they gave to their lives by means of religion and philosophy, by ethics and codes of conduct, by literature and art, architecture and sculpture have been of absorbing interest and attention of other people. They have added to the greatness of Mother India and have contributed something of their own to the composite culture of Bhārata-varsha in various fields of cultured human activity.

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A

A.N.K. See *Kṛishṇa Rāo, A.N.*

ABDUL MAJĪD KHĀN. Writer, whose *Ālu* (1978) is a short story collection on the life and customs of the Muslims.

ABHINAVA DAŚAKUMĀRA CHARITA. See *Chaunḍarasa.*

ABHINAVA PAMPA. See *Nāgachandra.*

ABHINAVA VĀDI VIDYĀNANDA (fl. 1530). Jaina Kannada poet of Gersoppa (Bhallātakipura). He was an able champion of Jainism in public debates at Vijayanagar and many other provincial capitals. He compiled the *Kāvya-sāra*, an anthology of passages with forty-five different subjects from previous poets, similar to but much more useful than Mallikārjuna's *Sūkti-sudhārṇava* (See *Mallikārjuna*), as he gives the names of many of the poets of the period 900—1430.

ACHALA MOULIK. Writer, whose chief work is *The Pageant of Karnataka* (1983).

ACHANNA (fl. 1195). Jaina Kannada poet, who was son of Keśavarāja and disciple of Nandayogīśvara. His father and one Tikkaṇachāvaṇa started composing *Vardhamāna Purāṇa* but they could not accomplish the task. Ultimately, Achanna wrote *Vardhamāna Purāṇa*, which describes the life of Vardhamāna or Mahāvīra, the 24th Tīrthaṅkara. He also composed *Srīpadāsīte*, a hymn in 94 verses in praise of Jinas, Siddhas, Āchāryas, etc.

ĀCHĀRYA, PA. VEM. Poet, whose chief work, *Kelavu Padyagalu* (1978) is a poetical collection. It is the wit, which is his forte.

ĀDI PAMPA. See *Pampa.*

ĀDI PURĀṆA. Epic composed by Pampa (q.v.) in the year 941. It describes the life-stories in several births of Ādinātha, the first Jaina Tīrthaṅkara.

The work is based on the *Pūrva Purāṇa*, a Sanskrit work of Jinasena and follows the original source in respect of the story and the order of narration. Yet there are differences as well. Though both of them are Jaina Purāṇas and are poetic in character, in the *Ādi Purāṇa*, the poetic approach predominates over the mythological. While the first Purāṇa is in verse, the *Ādi Purāṇa* is in verse and prose (Champū). The former is exhaustive, while the latter is comparatively condensed. Pampa is justified in saying that in his work, religion and poetic charm can be seen together. Occasionally, the diction gets Sanskrit-ridden.

The *Ādi Purāṇa* does not deal only with the single birth of Ādinātha, it describes the spiritual history of Ādinātha and other towering characters stretching over a number of births and shows how they are purified from birth to birth until in their last birth, they attain salvation by severe penance. It is this quality of the poem, which has an everlasting appeal. Some episodes in the various lives of Ādinātha are noted for their excellent poetic charms.

ADIGA, GOPĀLA KṚISHṆA. See *Gopāla Kṛishṇa Aḍiga.*

ĀDIKAVI VĀLMĪKI. Critical work by Māsti Venkateśa Iyengar (q.v.), which tries to establish that Vālmīki is the first poet not only from historical point of view but also due to his poetic faculties. Māsti considers the seventh canto or *Uttara-kāṇḍa* as spurious, while the *Ayodhyā-kāṇḍa* is considered the best of all. In the field of characterization, Vālmīki is unique in the whole range of world literature.

ADRĪŚA. See *Adṛiśya.*

ADṚIŚYA OR ADRĪŚA (fl. *c.* 1595). Lingāyat Kannada poet, whose *Prauḍharāyana Kāvya* consists of stories of Śaiva saints narrated by Jakkanāchārya (q.v.) to King Devarāya II (1419-1446) to convince him of the superiority of Lingāyatism.

ĀDYA RAṄGĀCHĀRYA 'ŚRĪRAṄGA' (1904-84). One of the greatest Kannada dramatists, who, on return from England, became impatient with diehard notions and started writing plays with revolutionary social ideas. As Professor of Sanskrit, he became popular and evolved an amateur theatre of his own. He was also President of the Mysore Sahitya Academy. Humour and satire are the chief traits of his dramas. After Kailāsam (q.v.), he is the only dramatist, who has written humorous plays, but his criticism of the society is sharper than that of Kailāsam. As a matter of fact, he subjected conventional society to severe criticism and with stinging satire, launched a virulent attack on religious hypocrisy and ambitions of political workers.

His chief dramas are : *Udara Vairāgya* (The Philosophy of Renunciation; 1929), *Vaidyarāja*, *Daridra Nārāyaṇa*, *Harijanvāra* (Harijan Week ; where the double-faced hero attributes his failure in election to his wife, who saved a Harijan child), *Mukkanna Virāṭa Purusha*, *Sandhyākāla*, *Prapañcha Pāṇipattu*, *Narakadalli Narasiṁha* (composed before 1947), *Saṅsāriga Kaṅsa*, *Jarāsandhi*, *Śokachakra* (showing the contrast in the attitudes and ambitions of political workers before and after freedom), *Karttārana Kammaṭa* and *Jīvana Jokāli* (employing modern technique; post-Independence dramas). He has made experiments in stage-craft, including the introduction of two simultaneous scenes. Thus there is a combination of fantasy, sarcasm and repartee added sometimes to an originality of technique in his plays. *Kattle Belaku* (Darkness and Light, 1959 ; on the basic problem of a creative artist), *Kelu Janamejaya* (Listen Janemejaya ; 1960), *Ranga*, *Bhārata*, *Śatāya Gatāya* and *Svargakke Mūre Bāgil* are among his well-known innovative experimental plays. His other plays are : *Idu Bhāgya, Idu Bhāgya, Idu Bhāgyavayya, Uttama Prabhutva Lolalotte, Īsabeku Iddu Jayisabeka and Bhārata-Bhāgya Vighaṭa.*

Besides social plays, he has written historical plays and one-act plays. Many of the mythological characters have been transformed by him to express ideas suited to the modern age ; such type of dramas are : *Yamana Solu* (Defeat of Yama), *Sampushṭa*

Rāmāyaṇa and *Nirāhāra.* Indeed, Śrīraṅga creates characters which act as his mouthpiece for the spread of his ideology. Many of his plays have been translated into other Indian languages and also staged successfully. He has also tr. Bharata's *Nāṭyaśāstra* into Kannada.

He has written as well novels and essays ; his novels are : *Viśvāmitrana Sṛishṭi* (q.v.), *Anādi*, *Prakṛiti* (1954), *Purusha*, *Uttaravillada Praśne* (1979), *Sūryāsta* (1984 ; on the life of Śivāji), while his essay collection is *Ṛitusaṁhāra*, containing original humour and satire. *Prakṛiti* and *Purusha* probe the play of instincts in a changing society and offer a vision of individuals caught up in the swirl of social forces and of individual desire, inherited instinct and social change, all operating simultaneously. *Bharamappana Bhūta* is his detective novel.

Though mainly a dramatist, he has published *Āhvānā*, a collection of poems, making his caustic comments on life around him. *Śāradeya Saṅsāra* is a work on linguistics, while *Gītāgāmbhīrya* and *Gītādarpaṇa* are on the *Bhagavadgītā*. Besides a dramatist, he was a fine actor and director. His *The Indian Theatre* is a comprehensive study of the evolution of dramatic art in India since early times. His critical work, *Kālidāsa* won the Sahitya Akademi Award in 1971. His recent dramas are : *Dāri Yāvudayya Vaikuṇṭake* (Which is the Way to Paradise ?, 1975), *Ni Mayeyolago*, *Ninnolu Mayeyo* ? and *Gummamanelliha Toramma* (both 1979). In his *Dāri Yāvudayya Vaikuṇṭake*, two ballistic missiles, one Russian, the other American, are the main characters. His *Śrīraṅgayātre* records his experiences of Hungarian theatre.

AGGALA. See *Chandraprabha Purāṇa*.

AHALYE. Lyrical drama (1941) by P.T. Narasiṁhāchār (q.v.), which is based on the story of Ahalyā in the *Rāmāyaṇa*, but there has been made a drastic change in her character. In the *Rāmāyaṇa*, Ahalyā is innocent and Indra in the guise of Gautama spoils her modesty, but Narasiṁhāchār's Ahalyā knows that it is Indra, who is molesting her. Ahalyā is beautiful and young and she is full of desires and passions like any girl, but her husband Gautama continuously engages himself in meditation without having any consideration for his young wife. When she sees Indra, her passions are aroused and she surrenders herself to him for gratification. No doubt, she repents on her momentary weakness and only when full repentance overpowers her mind, Rāma delivers her from the curse of her husband. The poet is successful in giving a psychological peep into the mind of Ahalyā.

The drama represents a successful blending of music and poetry.

AJAGANNA (fl. 12th cent.). Vīraśaiva saint, who was among the prominent composers of *Vachanas*. Chennabasava (q.v.), one of the later *Vachanakāras*, has paid tribute to him for the concise and yet powerful *Vachanas*, but not a single composition of Ajaganna is extant.

AJITA PURĀṆA (*Ajitanātha Purāṇa*). *Champū* by Ranna (q.v. ; fl. 10th cent.), which in 12 *Āśvāsas* or cantos describes the life of Ajita or Ajitanātha, the 2nd Tīrthaṅkara. The poem was composed at the instance of Attimabbe, the extremely pious wife of General Nāgadeva. She was one of the most charitable women of the day and had won the title 'Dānachintāmaṇi'. There is no chain of previous births (*Bhavāvali*) in this work as only one previous birth of Ajita has been dealt with. In his previous birth, Ajita was

Rājā Vimala Vāhana, who on seeing grey hair on his face in a mirror, decided to renounce the world and this description is quite impressive and touching. Similarly, the delineation of the character of Emperor Sagara, who has lost his 60,000 sons, is graphic and presents a tale of human valour and human suffering. The poem is also a good testament of Ranna's genius, his flight of imagination and mastery of diction as also showing promise of yet greater achievement. See *Gadāyuddha*.

AKKAMAHĀDEVĪ (fl. *c.* 1160). First Kannada Vīraśaiva poetess, who was a contemporary of Basaveśvara (q.v.). She was born at the village Uḍutaḍī in a very poor family. From her childhood, she had developed love for the god, Chennamallikārjuna or Śiva. Seeing her exceptional beauty, Rājā Kauśika was enamoured of her and wanted to marry her. According to one version, she spurned his offer, while according to another, she married him on three conditions. When she found that the passionate Rājā tried to violate them and stood in the way of her pious life, she left the palace and renounced the world. Whichever version be true, it is clear that she did austere *sādhanā* to see her Lord, who was her true lover and husband. She went to Kalyāṇa where Allama Prabhu and Basaveśvara had founded the 'Anubhava Maṇḍapa', shed her spiritual light and proceeded to Śrīśaila, when she attained union with her Lord. Considering Śiva her Lord and herself as his consort, she uttered her *Vachanas* or sayings.

Her *Vachanas* are the spontaneous outpourings of a highly sensitive soul and reflect the subtle stages of her *sādhanā*, her joys and sorrows on the path of realization, all of them being couched in imagery and language of literary excellence. She had aversion to worldly life and prayed to Lord : "Like the silk-worm that dies entangled in the yarn of its creation, I am burning in my own wanton longings. O Lord, help me to get rid of my evil desire and turn my mind towards you." Later, she described her spiritual marriage and her long penance to win god Śiva as her husband. Further, she prayed to Lord to make her serene in the face of praise or blame, hunger or thirst, risks and dangers, sorrows and sufferings. She also commented upon the social conditions of the time in her straight-forward manner now and then. Apart from *Vachanas*, her *Yogāngatrividhi* is a small but significant bunch of verses in *tripadi* metre, which is replete with her mystical experience.

On the whole, Akkamahādevī has revealed a unique personality by combining erotic sentiment and spirituality and she holds a high place among the greatest women not only of Karnataka but of India as well.

Akkamahādevī happens to be the subject matter for many poets of later ages because of her saintly character and varied accomplishments. Harihara (q.v.) in his *Mahādeviyakkana Ragale*, Chāmarasa (q.v.) in his *Prabhulinga Līle* and Gūlūru Siddhavīraṇāchārya's *Śūnyasampādane* give biographical details about Akkamahādevī.

AKROORA. See *Rāmānujan, Attippat Kṛishṇaswami.*

ALANAHALLI, ŚRĪKṚISHṆA. See *Śrīkṛishṇa Alanahalli.*

ALASINGRĀPAṬĀ, DEVAŚIKHĀMAṆI. See *Devaśikhāmaṇi Alasingrāpaṭā.*

ĀḶIḌA MAHĀSVĀMĪ YAVARU. See *Venkaṭarāmayya, C.K.*

ALIDAMELE (After Extinction). Novel (1960) by S. Kārant (q.v.), which is noted for its unique plot construction.

At the time of his death, Yaśavanta Rāo leaves fifteen thousand rupees and an autobiographical note with a friend. He also leaves instructions as to how the money is to be disbursed. It appears from the note that Yaśavanta Rāo was a great painter, who had abandoned his wife and children and had come to Bombay. In Bombay, he had established contacts with many strangers like Dādā, Rīmā, etc. The friend proceeds to Bombay in search of the persons mentioned in the note and knows more about Yaśavanta Rāo. Thus the character of Yaśavanta Rāo is revealed through the medium of those persons with whom he came in contact. Yaśavanta Rāo's wife, son, daughter and other relatives have their eye on Yaśavanta Rāo's property. According to them, Yaśavanta Rāo was a spendthrift and a wayward type of person.

The novel reveals the author's philosophy that nothing is more important in the world than personal relations and it is the love that binds the humanity. He seems to suggest that humanism is the answer to the problems facing the world.

ALIYA-LINGARĀJA (fl. middle 19th cent.). Poet, who was patronized by Kṛishṇarāja III (1794-1868), the Mahārājā of Mysore. He wrote as many as 47 works in *Champū*, *Sāṅgatya* and other forms. These include many *Yakshagānas*, a few poems, such as *Prabhāvatī Pariṇaya*, which are of considerable literary merit.

ALLAMA PRABHU (fl. *c.* 1150). Great Vīraśaiva saint and a Kannada writer of eminence, whose life is not quite known, excepting that he was born at Balligāve in Shimoga disirict of Karnataka. Even the names of his father as Nirahaṅkāra and of mother as Sujñāni are shrouded in mystery. It appears that it was during his adulthood when his mind leaned towards renunciation and liberation, the trends of which are replete in his *Vachanas*. In the *Haṭhayoga Pradīpikā*, a list of Nātha saints is given and therein is included the name of Allama Prabhu as well. There is a reason to believe that he practised severe penance and attained knowledge of the Supreme Being.

There is a blending of *Haṭhayoga* and *Rājayoga* in his practices, culminating in the true Vīraśaiva tradition, which seeks the identification of the individual soul with the Supreme Being. He is said to have travelled widely in India thus enriching his experience through meetings with saints, notably a certain Animishayogi, who acted as his preceptor. After his return to Kalyāṇa, he plunged himself into the movement led by Basavaṇṇa, later moving over to a grove near Śrīśaila in Andhra Pradesh.

The Vīraśaiva saints had brought revolutionary ideas in the religious and social life in Karnataka, of which Basaveśvara was the pioneer. Allama Prabhu was not only senior to Basaveśvara and other saints but tallest among them in respect of wisdom and knowledge.

A seeker of Truth, he appreciated what was good in all paths and in all seekers. He presided over the institution known as 'Śivānubhava Maṇḍapa' (Assembly of Mystics), founded by Basaveśvara and became the leader of all those, who stood for the *Śaraṇa* way of life. He did not, however, hesitate to criticise the Vīraśaiva faith, if it went wrong. He criticised all religions and was not rigidly bound to any creed or dogma.

But his criticism was welcomed by all as it was prompted to do good to all.

The greatness of Allama Prabhu's personality as revealed in his *Vachanas* or sayings lies in his synthetic vision and his perfect detachment not only from life but from any sect or ideology. The number of his *Vachanas* or *Padas* is over one thousand and in each *Vachana* 'Guheśvara' is mentioned. Many of his *Vachanas* are very difficult to understand, for they are born of mystical experience. According to him, word is 'Jyotirliṅga', the light of God incarnate. He had realized that truth, which is beyond utterance. Some of his sayings are known as riddles and they cannot be understood without an explanation. As literature, they are bereft of clarity due to the very indefiniteness of their imagery. There are, however, *Vachanas* which are as clear and charming as they are subtle in meaning. For example, when he says : "Those who worship stone gods only show their ignorance and make fools of themselves...God is not in stone. He is within oneself. He is to be realized by constant effort. This is the child to be born." In another saying of his, he has praised the importance of self-realization. In some of his other *Vachanas*, he has voiced harsh and open criticism of blind adherence to tradition. He further says that he is great in the eyes of God, he who gives up greed and spurns attachment. Are they really great, those who talk of their greatness ? What has happened to the greatness of such great people ? He is true *Śaraṇa*, in whom talk of great and small has ended.

Several Purāṇas and Charitakāvyas have been written on this saint, the chief one being *Prabhulinga Līle* by Chāmarasa. See *Śūnyasampādane*.

ĀLŪRŪ. See *Venkaṭarāo Bhīmarāo Ālūrū*.

AMBĀLIKE HIRIYANNA. Writer, whose *Kādu Gollara Janapada Gīthegalu* (1978), *Malenada Janapada Sampradāyagalu* and *Kinnari Sampradāyada Kāvyagalu* (1979) are on Karnataka folk-songs and folk-traditions ; the *Janapada* : *Kelavu Vichāragalu* (1984) is an attempt to introduce western concepts of folklore in Kannada.

AMBIGARA CHAUDAYYA (fl. 12th cent.). Vīraśaiva saint and Kannada writer, who was a ferryman and fisherman by profession. His *Vachanas* or sayings are extant, which reveal that he was an outspoken, straightforward, rustic analyst of the social practices of his times. Written in simple language and style, his sayings take a critical view even of the newly established institution of the Vīraśaiva order. He was well received on equal terms in the assembly of mystics, called 'Śivānubhava Maṇḍapa', with which Allama Prabhu and Basaveśvara (qq.v.) were associated.

AMBIKĀTANAYA DATTA. See *Bendre, Dattātreya Rāmachandra.*

AMMĀVARA GAṆḌA (The Madam's Husband). Drama (1939) by T.P. Kailāsam (q.v.), which differentiates between appearance and reality. Saroja, the haughty society woman, and her henpecked husband are contrasted with Kamalu, the submissive wife, and her aggressive husband Narasiṁhaiah. The so-called weak woman proves to be stronger than the boastful aggressive woman. The work is full of humour and at the same time teaches moral.

AMOGHAVARSHA NṚIPATUṄGA. See *Nṛipatuṅga, Amoghavarsha I.*

AMṚITA SOMEŚVARA. Scholar, whose

chief work is *Avilu* (criticism ; 1978). In his *Tulu Badaku* (1984), he gives information about the folk-cutoms, beliefs and literature of Tulu people.

AMRITHEŚVARA, L.G. Modern writer, who has written stories for children.

AMUR, GURURĀJA SHYĀMĀCHĀRYA (1925-). Critic, whose chief works are : *Kṛiti Parīkshe* (Evaluation of Literary Works ; 1970), *Ādya Raṅgāchārya* and a collection of his articles in 1981. He is Professor of English at Marathwada University.

ĀNANDA (1904-63). Outstanding short story writer, whose original name was Ajjampura Sītārāma. He was born in a prosperous Brahmin family at Ajjampura in the then Mysore State. His famous short story collections are : *Māṭagāti*, *Sarisiya Gombe*, *Vevuvella*, etc. His short stories tackle social problems and give a picture of happy family life and of the child mind. His prominent short stories are 'Nānu Koṇḍahuḍugi' (The Girl I Killed, 1931) and 'Heṇḍatiyā Kagada'. He has raised the status of the form of short story by his mastery of its technique. His stories are marked by 'rigour of construction, skill of dialogue, and above all by a sense of suspense and surprise in the denouement'. His other works are : *Ānanda Laharī* (sketches), *Pakshīgāna* (*Gadyakāvyas*) and *Nanna Prayāṇa Sakhi* (essays). His translated works are *Robinson Crusoe*, *Ugraparīkshe* and Aesop's stories. His style is exceedingly charming.

ĀNANDA HANAMANTGAD. Poet, who has pub. in 1984 a collection of poems, in which he has shown dis-satisfaction with the life around him.

ĀNANDA JHUNJARAVĀD. Poet, whose chief poetical collections are : *Khananodyama* (1980) and *Elliddane Manushya* ? (1984).

ĀNANDAKANDA. See *Kṛishṇa Śarmā Beṭgeri* '*Ānandakanda*'.

ĀNANDARĀMA UPĀDHYĀYA. Scholar, who has published (1981) his dissertation on the Rāmāyaṇa episodes in *Yakshagānas*. His thesis for Doctorate Degree was Yakshagānas depicting *Mahābhāratha*, which is to be published. He is a promising young writer.

ANANTA KAVI (fl. 1780). Jaina Kannada poet, whose *Gommaṭeśvara Charitre* provides us with historical material concerning Śravanabelagola and the various constructions there. Among other things, he mentions that the statue of Gommateśvara had been there much before Chāvuṇḍarāya (q.v.) and all that the latter did was to have it installed.

ANANTA NĀRĀYAṆA, S. (1925-). Writer, who was born in Mysore. His chief works are : *Payaṇada Hādiyalli*, *Muruka Manṭapa* (novels), *Maithilī* (short stories), *Maṅgalāratī* (drama), *Muntuhavalu* (essays) and a biography of Dr. Rajendra Prasad. He tr. into Kannada Bhāsa's Sanskrit *Svapnavāsavadattā* into Kannada and wrote a thesis in Kannada on English Influence on Modern Kannada Poetry (1962). He has also written poems.

ANANTANĀTHA PURĀṆA. *Champū* by Janna (q.v. ; fl. *c.* 1225), which describes in 14 cantos, the story of Anantanātha, the 14th Jaina Tīrthaṅkara. The work is based on the Sanskrit *Uttara Purāṇa* and the Kannada *Chāvuṇḍarāya Purāṇa*. The poem has grown in size owing to lengthy description and elaboration of Jaina doctrines. The episode of Chaṇḍaśāsana is the central point of this story.

Chaṇḍaśāsana visits his friend Vasushena but gets enamoured of his wife, Sunandā, who is exceptionally beautiful. By employing deceitful methods, he brings her to his house, where he tries several devices to entice but she remains devoted to her husband. Ultimately, with the help of a magician, he shows her husband's head cut off from the body. The ghastly sight kills her, but Chaṇḍaśāsana's passion does not die even then. He burns himself along with the dead body of Sunandā. In the meantime, Vasushena comes for a fight with Chaṇḍaśāsana for the recovery of his wife but seeing all what has happened, he renounces the world.

This episode deals with the tragedy of illicit love on the part of a man. See *Yaśodhara Charite.*

ANANTARAṄGĀCHAR, N. Scholar, whose *Bhāratīya Tīrtha Kalākshetra Sandarśini* (1984) is a scholarly work about the major pilgrim centres in India. The introductory essay emphasises the role played by temples in the development of Indian culture. He was a Reader in Kannada in colleges under Government of Karnataka. His *Bharatiya Bhashyala Sahitye Charitre* is a very good work. He has edited several old Kannada classics.

ANANTHAMŪRTHY, SINDHUVALLI. See *Sindhuvalli Ananthamūrthy.*

ANANTHA MURTHY, U.R. (1932-). Modern fiction writer and critic, whose chief works are : *Sanskāra* (1966 ; q v.), *Bhāratīpura, Avasthe* (novels), *Praśne, Mauni Endumagiyada Kate* (the story that will never end ; short story collections), *Hadinaidu Padyagaḷu* (poems), *Āvāhane* (drama), *Prajṇemattu Parisara* (1971) and *Sanniveśa* (1974 ; both criticism). In his works, he deals with themes with a social relevance and has employed modernist technique, especially in short stories. His short stories have been published in a single volume, entitled *Eradu Deskada Kathegalu* (1981) ; his chief stories are : 'Praśne' (The Question), 'Kārīka', 'Clip Joint', 'Ghaṭaśrāddha', 'Prasta', etc. His latest short story collection is *Ākāsa Mattu Bekku* (1981). His novel *Sanskāra* was acclaimed very high when it was published. He also edits 'Rujuvatu', a literary magazine. He is Professor of English in the Mysore University.

ANANTHARAMIAH, RUDRAPATNA LAKSHMIKANTAIAH (1937-). Writer, who has tr. into Kannada (1978) a short life of Tolstoy. He has compiled a list of Kannada plays under the title *Raṅga Saurabha* (1980). He is the editor of 'Granthaloka', a monthly devoted to publications of books in Kannada. The monthly journal under his editorship publishes short reviews of books as also annual survey of books published during the previous year. He has pub. 32 books in Kannada, over 20 translations and 8 books on *Kannada Grantha Sūchi* (bibliography), *Bhāratīya Sanskṛiti Parampare* (tr. of Indian Heritage by Humayun Kabir), *Bhāratīya Raṅgabhūmi* (tr. of *Indian Theatre* by Ādya Rangāchārya), etc.

ANANTHA RĀO, H.K. Writer, who is known for his novel *Anta* (1979). He has published several other novels also. He depicts the cruel aspect found in modern life.

ANASŪYĀ ŚAṄKARA. See *Triveṇi.*

ANAVARATAVINĀYAKAM PILLAI, S. Author of *The Sanskrit Element in the Vocabularies of the Dravidian Languages* (University of Madras Dravidic Studies, 1919).

ĀNAVAṬṬI RĀMA RĀO (b. 1860). Writer, who is known for his biographies : *Napoleon Bonaparte* (1903) and *Shakespeare*.

ĀṆḌAYYA (fl. *c.* 1225). Jaina Kannada poet, who was the author of *Kabbigara Kāva* (The Protector of Poets ; q.v.), of which Kāma or Cupid is the hero. He was the only poet of the period, who showed originality in theme, story structure and style. The poet was patronized by Kadambarājā Kāmadeva and this may be the reason for making his patron the hero of the poem. He professes to write in pure Kannada and profusely makes use of words derived from Sanskrit called Tadbhavas.

ANDRONOV, MIKHAIL SERGEEVICH. Russian Kannada scholar, whose chief work is : *The Kannada Language* (Eng. tr., Moscow, 1969) ; it offers a brief description of the phonetic and grammar systems of modern literary Kannada. He is also known for his *Dravidian Languages* (Moscow, 1970), *Materials for a Bibliography of Dravidian Linguistics* (University of Malaya, Kuala Lampur ; 1966), *Two Lectures on the Historicity of Language Families* (Annamalai University, 1968) and *Relationships of the Dravidian, Indo-Aryan, and Uralian Groups* (1968).

ANNĀJIRĀO, GULVĀDI. See *Gulvādi Annājirāo.*

ANNĀRĀO, MIRJI. See *Mirji Annārāo*.

ANNIGERI, A.M. Author of *Karnataka Sānskṛitika Sthaḷagalu* (1960), which describes the historically important places of ancient Karnataka. He is mainly an epigraphist. He has edited several inscriptions in Kannada.

ANTHOLOGY OF KANNADA SHORT STORIES. See *Vikramarāj Urs*.

ANUBHAVĀMṚITA. See *Mahāliṅgaraṅga.*

ANUBHAVA MUKURA. Work by Janna (q.v. ; fl. 1225), which is also known as *Mohānubhava Mukura* or *Smaratantra*. It contains 109 stanzas and has been published by N.S. Subrahmanya Shastri. Though a work on poetics, as it mentions 13 *Rasas*, it is more on erotics. Instead of describing the various types of heroines, it exalts the feminine beauty as also the importance of having sexual intercourse. The poet claims that all the pleasures of the world including *Moksha* can be had from a woman. According to the poet, the one who knows the drawbacks of women, is omniscient. The work is, however, of an average standard.

ANUPAMĀ NIRANJANA (1934-). Writer, who is noted for her novels and short stories, *e.g.*, *Sneha Pallavi*, *Ākāśa Gaṅge*, *Mādhavi*, *Ghosa* (novels), *Dinakkondu Kathe* (stories). Her travelogue : *Angaiyalli Euro-America* (1984) describes her experiences in Europe and America. She has also written storie for children, *e.g.*, *Dinkakkondu Kathe* (1972) She is a medical practitioner by profession. She has given an intimate autobiographical account of her life with her husband in her *Nenapu Sihi-Kahi* (1985). Her husband Kulakunda Śiva Rāo (Niranjana) is a well-known writer, a novelist, etc.

APARĀḶA TIMMAṆṆA (fl. 19th cent.). Folk-dramatist, who composed dramas known as *Kṛishṇa-Pārijāta*.

APRATIMAVĪRA CHARITE. See *Tirumalārya*.

ĀRAGAM LAKSHMAṆA RĀO "HOYISHAḶA" (1893-1959). Writer, who wrote a considerable amount of excellent literature in different forms for children. He wrote plays in which bird and beast were made familiar to the child. *Puṭṭu Tamma Yāru, Pōri* and *Masīdiyannu Elli Kaṭṭidaru* are a few of his compositions.

ARALU MARALU (1957). Collection of five collections of Bendre's poems, which won him the Sahitya Akademi award in 1958. The collections are : *Sūryadāna, Hṛidaya Samudra, Mukta Kanṭha, Chaityālaya* and *Jīva Laharī*. It contains his romantic, progressive and mystic poetry, the last strain being predominant.

ARAVIND SHAṄKAR NADKARNI (1931-). Poet, whose poetical collections are : *Kāvyarpaṇa, Māyāvi, Jarāsandha, Nā Bhāratikumāra, Nagarāyaṇa* (1979 ; on the life in Bombay) and *Ātmabhārata* (1980). His latest poetical collection appeared in 1983, while *Ahata* (1984), a collection of essays, tries to see literature in a more general perspective.

ĀRKE. Writer, whose *Vāstava* (1984) contains articles that discuss mainly Bandaya literature and its problems.

ĀRYA. Dramatist, whose drama : *Bhrūṇa* (1984) is the story of a scientist, who tries to explore the means of conquering death and almost succeeds when he himself is destroyed in the process. He had also written several dramas earlier.

ASAGA (fl. 853). Poet, who wrote *Karnataka Kumārasambhava*, which is not available, but several of its verses have been quoted by Nāgavarmā II (q.v.) in his *Kāvyālokana*, Jayakīrti in his *Chhandonuśāsana*, Mallikārjuna in his *Sūktisudhārṇava* and Keśirāja in his *Śabdamaṇi Darpaṇa*. His parents Paṭumati and Vaireti were devout Jains and Nāganandyāchārya was his teacher. He also wrote two classical compositions in Sanskrit : *Śāntipurāṇa* and *Vardhamāna Charitra*. He is said to have authored eight other works, though the language in which he wrote these works is not known. Asaga was a renowned poet in his time.

ASHOKA, T.P. Writer, who is noted for his work on new novel : *Navya Kadambariya Preranegalu* (1979) and *Hosa Hejje Hosa Hadi* (1981), a collection of critical essays. He has also ed. *Sāhitya Vimarshe—1983* (1984), a publication of Karnataka Sahitya Academy, which contains important critical articles published during that year in various magazines.

ASHOKA KULAKARNI. Writer, who is noted for his novels.

AŚVATTHA (1912-). Short story writer, who lives in Mysore, his original name being K.A.N. Rāo. His short stories have been collected in *Saṇṇakathegalu* (4 Pts.) ; the stories are not confined only to Karnataka region but go beyond its boundaries. There is awareness of new technique and restraint in his character-delineation and description of detail. Among Masti's followers, he is the most prolific writer of short stories in Kannada. He has also written novels : *Muniyana Mādari, Maryāde Mahalu, Ranganāyakī* and *Ajantana Nanjundayana* (1983) and dramas : *Divya Darśana, Bhagu, Bahumāna*, etc.

AŚVATTHA NĀRĀYAṆA RĀO, G.T. Writer of Bangalore, whose chief work *Fourth Estate* (1978) on the life of a scribe, is a novel. He also ed. an illustrated monthly "Maḳkaḷa Pustaka" (Children's Book).

AŚVATTHĀMAN. Drama (1929) by B.M. Śrīkanṭhayya (q.v.), which is an adaptation of *Ajax* by Sophocles, a Greek dramatist. The dramatist finds a similarity in the characters of Ajax and Aśvatthāman, a hero of the Mahābhārata War. According to the author, Aśvatthāman is a hero, but is obstinate and it is his obstinacy that is responsible for his tragic fall. Aśvatthāman is depicted as a chiranjeevi (never dying). But he is a tragic hero in this drama.

ATKINSON, ROBERT. British Indologist, who was the author of *Comparative Grammar of the Dravidian Languages* (Dublin, 1876).

AVADHANI, G.S. Writer, who is known for his novel *Kvasar* (1979).

AVADHŪTA, CHIDĀNANDA. See *Chidānandāvadhūta.*

AVALOKANA. A Commemoration Volume (1985), ed. by H.S. Kṛishṇaswamy Iyengar 'Echcheske', which was released by the Government of Karnataka during the Viśva Kannada Sammelan. Highly useful and informative articles about literature, language and culture of Karnataka are collected in it. It gives an over-all picture of Karnataka's rich heritage.

ĀYATAVARMA (fl. *c.* 1400 ?). Poet, who was the author of the *Ratna-Karaṇḍaka* ('Casket of Jewels'), a *Champū*, translated from Sanskrit. The work treats of 'the beliefs and duties of the Jainas under the heads of three Jaina 'jewels"—right belief, right knowledge, and right conduct'.

AYYA ŚĀSTRĪ SOSALE (1854-1934). Writer, who created literature in the traditional path. Besides translating Kālidāsa's *Vikramorvaśīyam* into Kannada, he authored the plays entitled *Śrīrāmāyaṇa Nāṭakam* and *Nalacharitre* in Kannada. He prepared critical editions of ancient Kannada texts like *Karnataka Śabdānuśāsana, Karnaṭaka Kādambarī*, Nāgarasa's *Karnataka Bhagavadgītā* and *Karnataka Vachanabhārata.* His other works are *Maisūru Mahārāja Charitam* in *Champū* style, *Śesha Rāmāyaṇa* in epic style and a few longer poems called *Rājabhakti Lahari, Yakshapraśne* and *Damayanti Charitre.* He composed a poem in the *Champū* style concerning the anointment of Chāmarāja Wodeyar as king. He was also the author of a number of smaller poems in Sanskrit.

AYYAṄGĀR, KOMAṆḌŪRU RĀMASWĀMI. See *Komaṇḍūru Rāmaswāmī Ayyaṅgār.*

AYYAR, VENKATARAMA. See *Venkatarama Ayyar, C.P.*

B

B.M. ŚRĪ NŪRARK NENAPU. Commemoration volume, which was pub. on the occasion of the birth-centenary celebrations of B.M. Śrīkaṇṭhayya (q.v.). It was ed. by Ramegowda and Pradhāna Gurudutta.

BĀBĀSĀHEB AHMEDSĀHEB SANADI. See *Sanadi, Bābāsāheb Ahmedsāheb.*

BĀBURĀO, BOLĀR. See *Bolār Bāburāo.*

BAGALODI DEVARĀYA (fl. early 20th cent.). Writer, who has made a mark in writing short stories.

BĀHUBALI (fl. *c.* 1560). Jaina Kannada poet of Śringeri. In his work, *Nāgakumāra-Kathā*, he narrated the story of Nāgakumāra, a hero-saint, who, though a wealthy man, despised riches and took to a religious life. It is written in *Sangatya* metre, interspersed with prose passages. The author died before the completion of the work ; probably his son Vardhamāna may have completed it.

BAIKADI, JĀNAKI. See *Jānaki Baikadi.*

BĀLACHĀRYA GOPĀLĀCHĀRYA SAKKARI 'ŚĀNTA KAVI' (1856-1920). Popular poet and one of the pioneers of modern Kannada poetry. He called himself 'Śānta Kavi' in honour of his family-deity, namely Śānteśa. He worked as a primary school teacher over a long period and devoted his life to the service of the Kannada people. He started writing plays in Kannada based on mythological themes. He also formed a theatrical group. He wrote a musical play, called *Ushāharaṇa* (The Abduction of Ushā, 1874) and produced the play on the stage, the first ever playwright in Kannada to do so. Among his subsequent plays are *Śrīyāla Satvaparīkshe*, *Kīchaka Vadhe*, *Vatsalāharaṇa* (1875), *Śākuntale*, etc. His plays stand between the *Yakshagāna* theatre and the modern ones in style and approach. He awakened the Kannada people from age-long torpor by his impassioned poems, *Kīrtanas* and plays. His main poetical works are : *Kṛishṇadānāmṛita*, *Vidyāranya Charitre* and *Kannada Dasayyana Padagalu*. His works, which are generally short, number almost seventy.

BĀLASUBRAHMANYA, NARAHALLI. See *Narahalli Bālasubrahmanya.*

BALLĀLA, VYĀSARĀYA. See *Vyāsarāya Ballāla.*

BĀLU RĀO, S. (1929-). Kannada writer, whose chief works are : *Sūrya Ivanobbane* (1980 ; poetry), *Kaige Banda Tuttu* (1964), *Bekku Bavi* (1981 ; dramas) and editing of *Who's Who of Indian Writers : 1983.* He is at present Editor in the Sahitya Akademi, New Delhi.

BANAKAR, MAHĀDEVA GADIGEPPA. See *Mahādeva Gadigeppa Banakar.*

BANDHUVARMĀ (fl. *c.* 1230). A Jaina Vaiśya Kannada poet and author of *Harivaṁśābhyudaya* and *Jīva Sambodhana.* The latter is a work on morals and renunciation in the form of an address to the soul, containing many tales illustrative of Jaina doctrine and ritual. The first work treats of the life of Neminātha the 23rd Tirthaṅkara. Both works are in the *Champū* style.

BARAGUR RĀMACHANDRAPPA. Novelist, who is noted for his novel *Silunela* (1980). He has also published in 1981 a collection of his literary articles. In his poetical collection : *Nettaralli Nenda Husu* (1984), he champions the cause of the oppressed in simple verse in the voice of a rebel. He has also written short stories. He is the leader of Dalitha Literature.

BARNETT, L.D. British Indologist, who was the author of *The Heart of India. Sketches in History of Hindu Religion and Morals* (London, 1924). This work includes accounts of Dravidian poets and their works.

BASAPPA PUṬṬASAMAYYA (1897-). Writer, whose chief works are : *Kurukshetra, Gautama Buddha* (plays), *Krānti Kalyāṇa, Dvā Suparṇā* (novels), *Lalita Sahasra Sāṅgatya, Durgā Saptaśati* (both poetry ; the latter adaptation from Sanskrit) and a collection of plays in 1980. His novels on Basaveśvara have brought him a good name.

BASAVA. See *Basaveśvara.*

BASAVA, CHENNA. See *Chennabasava.*

BASAVA, GURU. See *Guru Basava.*

BASAVAIAH SHĀMSUNDAR (1934-). Writer, whose *Ātithya* (1976) is a short story collection, while *Jatige Jai* (1980) is a drama. He is at present in the editorial staff of the Kannada Encyclopaedia, Institute of Kannada Studies, Mysore.

BASAVA-LIṄGA (fl. 1611). Liṅgāyat Kannada poet and author of the *Śivādhikya-Purāṇa*, a work on the pre-eminence of Śiva. In it the poet justifies the entry of the lowest classes into the Liṅgāyat community.

BASAVANĀL, S.S. (1893-1951). Well-known educationist and scholar, who was born in a cultured Vīraśaiva family at Dharwar in north Karnataka. He was the founder of Vīraśaiva Taruṇa Sangh and was one of the founder-members of the Karnataka Lingāyat (now Liberal) Education Society and its institutions. He edited a monthly magazine 'Prabodha' and was also for some time editor of 'Śrama Karnataka'. He worked zealously for the starting of the Karnataka University and was a prominent member of all its bodies. He was President of the Session of the Kannada Sahitya Sammelan held at Rabkavi in 1944. He also edited and published rare and valuable works with introduction and notes. An authority on the Vīraśaiva religion and literature, he published an authentic edition of the *Vachanas* of Basava. His main edited works are : *Kāvyavalokana, Kaivalya Kalpavallari, Kaivalya Prabhuliṅga Līle, Śavara Śaṅkara Vilāsa, Śivatattva Prakāśana, Karnataka Śabdānuśāsana Prakāśike, Basavannanavara Śatsthalada Vachanagalu, Chennabasava Purāṇa* and *Musings of Basava* (tr. into English, in collaboration with K.R. Śrinivāsa Iyengar).

BASAVAPPA ŚĀSTRĪ (1843-91). Poet, who as an orphaned child, was brought up and educated under the patronage of Mysore ruler, Kṛishṇarāja III (1794-1868). His father, Mahādeva Śāstrī was an erudite scholar. Basavappa grew into a versatile poet and scholar and became the court-poet of Chāmarāja Wodeyar, the Maharaja of Mysore. It was at the age of 18 that he composed the *Kṛishṇarājābhyudaya*. He successfully tr. into Kannada the Sanskrit dramas : *Abhijñāna Śākuntalam*, *Vikramorvaśīyam*, *Chaṇḍakauśika*, *Uttara Rāmacharita*, *Mālatīmādhava* and *Ratnāvalī*. His tr. of *Śākuntalam* was very popular and got him the title of 'Abhinava Kālidāsa' from the Maharaja. On the basis of Shakespeare's *Othello*, he wrote *Śūrasena Charitra* (1895) and thus pioneered the work of translating or adapting foreign classics into Kannada. He also tr. Bhartṛihari's Sanskrit *Nītiśāstra* into Kannada. Apart from *Champūs*, *e.g.*, *Damayantī Svayaṁvara*, he also composed several *Śaiva-Stotras*.

One of the representative poets of the 19th century, his verse in translation as well as in the original is marked by dignity and clarity. He was noted for his exceptional poetic gift and his talent for translation.

BASAVA PURĀṆA. Work by Bhīma (q.v.), which is a poetic biography of Basaveśvara (q.v.). Completed in 1369, it is based on a Telugu work of the same name by Pālkurike Somanātha (q.v.). It is an important and a very popular work of hagiology written in *Shaṭpadī* metre.

A voluminous work, it is divided into 61 *Sandhis* and describes the story of the life of Basava as an incarnation of Nandī, specially sent to re-establish the Vīraśaiva faith on earth. The bulk of the book dwells on the miracles performed by Basava in his life-time, such as, that Basava's word can restore the dead to life, move mountains, make the Sun stand still, etc. In the end, Basava is represented as being re-absorbed into the Liṅga of the Śiva temple at Saṅgameśvara. The work contains many stories of Vīraśaiva saints and devotees, including some saints of Tamil Śaivism also. It is the only work in Vīraśaiva literature, whose date is certain and thus is important from historical point of view as well.

BASAVARĀDHYA, N. (1926-). Scholar, who worked for years as the Editor, *Kannada-Kannada Dictionary* compiled by Kannada Sahitya Parishat, Bangalore ; ed. old Kannada classics : *Torave Rāmāyaṇa*, *Hariśchandra Kāvyam*, *Dharmanātha Purāṇa*, *Halagannada Nighanṭu* (1976 ; a lexicon) and *Lekhana Sañchaya* (1978). He worked as Asst. Director, Institute of Kannada Studies, Mysore (Editing Section) and in his official capacity has edited several books.

BASAVARĀJADEVARA RĀGALE. Biography of Basaveśvara (q.v.), which was composed by Harihara (q.v. ; fl. 12th cent.).

Considered as an epic, it is divided into 13 cantos, written alternately in verse and prose. Several Vīraśaiva poets have written Purāṇas on Basava, but in Harihara's narration there is some difference. In his work, Harihara has depicted with deep understanding the life and personality of Basava. But, while depicting the saint's inner life, he, like a devotee, completely identified himself with the personality of his hero. As such, the biography is intensely charged with emotion and there is an uninterrupted flow of imagery and diction. The work occupies a high place in Kannada poetry.

Born with a missionary spirit, Basava showed deep devotion to Śiva even as a child.

His parents died, when he was quite young and he was brought up by his grandmother, who was a devotee of Śiva. Later, he tore away the sacred thread and proceeded from his birth-place Bāgewādi to Kappadi Saṅgam, where he received his education and initiation to a spiritual life. He was almost all the time engrossed in thoughts of Śiva. Once Śiva asked him in dream to visit Mangalawāda, the capital of king Bijjala. The king was impressed by his personality and he was appointed a minister. There some orthodox courtiers, full of jealousy, tried to malign him but Basava showed miracles and cleared himself of all the slanderous charges. Such miraculous situations have become intensely dramatic by the magic touch of Harihara's genius. The poet has also succeeded in depicting the conflicts and tensions that prevailed in that revolutionary period. More than anything else, he has brought out in full form the personality of Basava as a great devotee and reformer.

BASAVARĀJA KAṬṬIMANI (1921-). Outstanding progressive novelist, who was born in a poor farmer's family at Gokāk village in Belgaum district. He could not complete his education even upto Matriculation and had to work in papers like 'Saṁyukta Karnataka', 'Taruṇa Karnataka', 'Karnataka Bandhu', etc. He participated in the Quit India Movement of 1942 and was sent to jail. On return to his village, he started doing farming but side by side continued his literary activity. His first novel, *Śvātantrayadeḍege* (Towards Freedom) was published in 1944. *Māḍi Maḍidavaru*, written after Independence, has its plot the Quit India Movement ; it is the most inspiring novel and has gone through more than 10 editions so far. His *Jvālāmukhiya Mele* (q.v. ; 1951) has the working class struggles for its principal theme ; it won him the Soviet Land Nehru Award. *Maṇṇu Mattu Heṇṇu* is one of his best novels, in which there is a stark realism combined with restraint and aloofness.

Author of more than 50 works, his other prominent novels are : *Jaratārī Jagadguru, Mohada Baleyalli, Govā Devī, Janivāra Śivadāra, Priya Bāndhavī, Bīdiyalli Vidukalu, Khānabaliyanīlā, Chakravyūha, Bengalūrijondu Tikeṭṭu, Prāpāt, Drohī, Nānūyolīsa Nāgidde, Tattarī Prayoga, Nīnannamuṭṭabeḍa, Giriya Navilu, Paurushaparīte*, etc. The conflict between the rich and the poor, the curse of untouchability, communalism, hypocrisy in life and religion, the life of the down-trodden and backward people, the corruption in politics, police, etc., the problem of prostitution—these are some of the issues which he has tackled in his novels.

Of his over ten short story collections, prominent ones are : *Caravan, August 9, Jīvana Kale, Jolada Beleya Naduve* and *Kādina Hādu* (the last tr.). In his stories, he has given a sordid picture of the poor and suppressed people, living under famine conditions ; his chief story is 'Girijā Kaṇḍa Sinema' (Girijā sees a Cinema). He has also written a drama and an autobiography as *Kadam Barikarana Kathe* (1981) as the story of a novelist.

He was Assistant Editor of the magazine 'Usha' for some time and was also Editor of a progressive monthly called 'Svatantra'. He attained great popularity during the phase of the progressive literary movement in the early 1950's. In his works, he shows great zeal for reform and an eagerness to uproot evil, though at times, his style comes on the verge of propaganda. He has written a travelogue on his visit to Russia.

BASAVARĀJA NELLISARA. Writer, whose

Dollina Hādu and *Araṇya Kumāra* (1978) deal with unfamiliar folk-songs and their detailed study. His latest collection of folk-songs is : *Janapada Kāvya Sañchaya* (1984).

BASAVARĀJA SABARAD. Poet, who has pub. a collection of his poems in 1984, in which he has shown dis-satisfaction with the life around him. In his thesis he compared Basava and Purandara for which he got his Ph. D. from Gulbarga University. He is serving as a Lecturer in Kannada in a college at Bidar.

BASAVARĀJU, L. (1919-). Scholar, who was born at Iḍuguru in Kolar district. Educated at Maharaja College, he has specialization in textual research and has published authentic editions of the works of Akkamahādevī, Allamaprabhu (*Allamanavachana Chandrike, 1960*) and of *Śūnya Sampādane*. By his sustained research in the field of Vīraśaiva literature, he has proved that the musical tradition in religious literature existed even before Purandaradāsa (q.v.). Thus in his *Śivadāsa Gītāñjali*, he has compiled the musical *Padas* of Vīraśaiva saints. He has tr. Sanskrit dramas into Kannada as well. He was Professor of Kannada in the Mysore University.

BASAVEŚVARA (fl. *c.* 1130-1200). Founder or Organizer of the Vīraśaiva or Lingāyat religion, a revolutionary thinker, a radical reformer and a great Kannada writer, who is popularly known as Basavaṇṇa. Scholars are not unanimous about the details of his life, but it appears that he was born about 1130 and died around 1200. He was born in a Brahmin family at the village Ingleshwar-Bāgewāḍī and was known by such names as Basava, Basavaṇṇa, Basavarāja and Basavadeva. Even in his boyhood, he refused to observe the meaningless *Upanayana* ceremony and from that day he had developed an aversion towards sham rituals and evil social customs. Drawn towards devotion to One God, he proceeded to the temple of Kuḍala Saṅgameśvara, but his parents were successful in bringing him back to the village and the *Upanayana* ceremony was performed. After some years, he was married to the daughter of Baladeva, a minister of Rājā Bijjal of Kalyāṇ. After his marriage, he again proceeded to Kuḍala. When Baladeva died, Bijjala appointed Basava as his minister. He was greatly impressed by his performance. As popularity of Basava spread, people thronged to visit him from every nook and corner of India and he came to be called 'Bhakti Bhaṇḍārī'. He established an Institution 'Śivānubhava Maṇḍapa' (Assembly of Mystics), where instruction was imparted in the principles of Vīraśaiva religion. This Institution was presided over by the venerable Allama Prabhu (q.v.), spiritually the most advanced and austere among the Vīraśaiva teachers.

Basava accepted no distinction of high or low in the field of religious sphere. He also considered man and woman perfectly equal. 'No profession or calling is low and if one follows any profession with a sense of surrender to the will of God, that is equivalent to heaven itself'. 'Money earned by hard work is heaven and work is worship'. These were the basic principles of Vīraśaiva religion.

Chief among Basava's contemporaries were Chennabasava, Siddharāma and woman mystic-poetess, Akkamahādevī. The writings of the Vīraśaiva writers are mostly in *Vachanas*. Basava's *Vachanas* are said to number almost 2,00,000. This is an obvious exaggeration. Among his works are the *Shaṭsthala Vachana*, *Śikhāratna Vachana*, *Kālajñāna Vachana* and *Mantragopya*. In all, the total number of *Vachanas* extant is 1250. These *Vachanas* are spontaneous expression in poetic prose. In his *Vachanas*, he had a tendency towards forthright and frank introspection, which was more intense than in any other *Vachanakāra*. In some of his *Vachanas*, we find him that he had matured into a true devotee and surrendered himself completely to God. He called himself but a servant and instrument of the Divine. In some of his *Vachanas*, he put his finger unerringly on the shortcomings of society, but behind all his criticism, there was a positive view of life. He also laid down the guidelines for a new social order. From the literary point of view, his *Vachanas* are of a high order. His *Vachanas* have been edited by the late Halakaṭṭī, Shi. Basavanāl, etc.

Basaveśvara was one of the greatest personalities of mediaeval India. His *Vachanas*, which reflect the best in Vīraśaiva faith and universal religion are one of the richest treasures of Kannada literature. Basaveśvara has been the subject matter for many literary works during later centuries. Among them may be mentioned the *Basava Purāṇa*, *Basavarāja Vijaya*, *Basava Śataka*, *Basavastotra Trividhi* and *Basavastotra Vachana*.

BASAVEŚVARA VACHANA. See *Basaveśvara*.

BELAGALI, DURADUNDEŚVARA NIṄGAPPA (1931-). Writer, whose chief works are : *Hadedvaru*, *Dakshayani*, *Sīmegalu* (1979), *Jogi Maradi* (all novels), *Mastarana Hendati* and *Badukuva Bayake* (short stories).

BELLĀVE NARAHARI ŚĀSTRY. See *Narahari Śāstry, Bellāve*.

BELLUR MAILAR ŚRĪKANṬHAYYA 'Śrī'. See *Śrīkanṭhayya, Bellur Mailar*.

BENAGAL RĀMARĀYA. See *Rāmarāya, Benagal*.

BENDRE. See *Dattātreya Rāmachandra Bendre*.

BENDRE, L.J. Modern writer, who in his short stories has ably handled his themes. He has also written both full-length and one-act plays and has shown genuine sense of realistic drama.

BENDRE, VĀMANA. See *Vāmana Bendre*.

BERALGE KORAL. See *Puṭṭappa, K.V.*

BESAGARA HALLI RAMANNA (1938-). Fiction writer, whose chief works are : *Nelada Odalu*, *Garjane*, *Nelada Siri*, *Harakeya Hana*, *Ondu Huduganige Bidda Kanasu* (1979 ; short story collections) and *Tolagala Naduve* (novel).

BEṬAGERI, KṚISHṆA ŚARMĀ. See *Kṛishṇa Śarmā Beṭageri* '*Ānandakanda*'.

BETTADA JĪVA (The Spirit of the Mountains). Novel (1943) by Śivarāma Kāranth (q.v.), in which is used the first person narrative, perhaps for the first time in Kannada novel.

BHAGANE. See *Gopāla Dāsa*.

BHĀGYALAKSHMĪ, N.V. (1950-). Poetess, whose chief poetical collection is *Berala Sandiya Baduku* (1976).

BHAIRAPPA, S.L. See *Bhyrappa, Santeśivara Lingannaiah*.

BHARATA, JAḌA. See *Jaḍa Bharata*.

BHARATEŚA. Writer, whose chief work is a drama : *Mahā Sannidhana* (1978), which suggests the humiliation of the intelligentsia at the hands of the persons in power. His another drama *Nanallada Nanu* has been published in 1981.

BHARATEŚA VAIBHAVA. One of the best poems by Ratnākara Varṇi (q.v. ; fl. *c.* 1560), which is regarded his *magnum opus*. It is an epic based on Jinasena's Sanskrit *Pūrva Purāṇa*, Pampa's *Ādipurāṇa*, and *Chāvuṇḍarāya Purāṇa* (qq.v.) and describes the life of Bharata, son of the first Jaina Tīrthaṅkara. According to the original sources, Bharata is defeated by his own brother, Bāhubali, but in this work, Bharata, the hero of the poem, has been shown victorious.

The story is very thin but it has been written in 80 *Sandhis* (cantos), consisting of some 10,000 stanzas. The wonder is that the poem was completed in nine months.

The first Jaina Tīrthankara abdicates in favour of his eldest son, Bharata and renounces the world, leaving his 100 sons behind. Bharat enjoys life on a high level in the company of his 96,000 wives, but a call comes to him that he should go to world conquest. He conquers king after king but when he returns to his capital along with the gifts received from defeated kings of all countries, his supremacy is challenged by his brother, Bāhubali. Unlike the story in other works, Bharata summons Bāhubali and persuades him to desist from battle. It was a victory of non-violence. As a result, Bāhubali becomes a recluse. After some years, Bharata also renounces worldly life, practises penance and attains liberation.

The poet modelled his hero after Lord Krishṇa. Like Kṛishṇa, he is a Yogi. Kṛishṇa spent his life in the midst of 16,000 Gopīs and Bharat had 96,000 wives. In Bharata, the poet tried to present an ideal hero and a superman from every point of view. The work is composed in Sāṅgatya metre (singable).

The poem represents a synthesis of *Bhoga* (enjoyment) and *Tyāga* (renunciation). It is, therefore, divided into five parts : *Bhogavijaya*, *Digvijaya*, *Yogavijaya*, *Arkakīrti-vijaya* and *Mokshavijaya*, which the poet calls : *Pañchakalyāṇa*.

The poem not only reflects the grandeur of Bharateśa, but it is also the poet's 'own grand lyric, a symbolic song of his life-vision'.

BHĀRATĪ (Tirumale Rājamma). Modern dramatist, whose chief dramas are : *Kapaṭa Nāṭaka* and *Tapasvinī*. She wrote biographical sketches on Vīna Śeshaṇṇa and T.P. Kailāsam, besides a number of patriotic songs during the freedom struggle movement. She also tr. Tagore's *Dṛiḍhapratijñā* into Kannada from the then already available translation of the work.

BHĀRATĪ NANJA (fl. 1648). Poet, who composed *Kaṇṭhīrava Narasarāja Vijaya*, a biographical work, describing the victory of the ruler.

BHĀRATIPRIYA (1919-). Writer, whose original name is S. Venkaṭa Rāo. He holds a prominent place among short story writers of old generation and his story collection, *Rudraveene* had been quite popular. His understanding of human nature and narrative art have been highly appreciated. His two famous novels are : *Rāgiṇī* and *Rūpasarpiṇī*. His another work, *Dhruvatāregalu* is also noteworthy.

BHĀRATI RAMANĀCHĀRYA, M.K. Hindi scholar, who has translated some

Hindi novels into Kannada. He has made a good study of Tulasidāsa. He is editor of "Tattvavar", a Kannada monthly journal. He has translated *History of Dvaita Philosophy* of Dr. B.N.K. Sharmā into Kannada.

BHĀRATĪYA KĀVYA MĪMĀṀSE. See *Śrīkanṭhayya, T.N.*

BHĀSHYAM TANUJE. Modern writer, who is noted for her short stories.

BHĀSKARA (fl. *c.* 1424). Jaina Kannada poet of Penugonde, whose *Jīvanadhara Charite* in *Shaṭpadi* metre is a rendering into Kannada of Sanskrit *Jīvanadhara Charita* by Vādībha Siṁha Sūri. The poem deals with the story of king Jīvanadhara, who stood firm in virtue despite heavy odds. Bhāskara has followed the original story but under the influence of Kumāravyāsa (q.v.) and the *Bhāgavata* lore, has included in his poem ideas and images, which do not fit in with the Jaina ideology. 'There is nothing striking in the narrative. But it is fairly good writing from the standpoint of poetic imagination and expression.'

BHĀSKARAYYA, G. Writer, who has in 1981 brought out a collection of his articles bearing on research and criticism.

BHAT, G.S. (1943-). Writer, who is noted for his biographies of C.V. Raman, Raja Ram Mohun Roy and a collection of articles on the work of Yashwant Chittal (q.v.), a Kannada fiction writer.

BHAT, MARIYAPPA. See *Mariyappa Bhaṭ, M.*

BHAT, NĀRĀYAṆA PARAMEŚVARA (1932-). Writer, whose chief works are: *Dakshiṇadhruva Nakkaga mattu Itara Kathegalu* (short stories) and *Kubera Rājyada Chitra Vichitra* (travelogue ; 1983).

BHAT, PREMĀ. See *Premā Bhaṭ.*

BHAṬ, ŚAṄKARA. See *Śaṅkara Bhaṭ, B.*

BHAT, ŚIRANAKALLU ĪŚVARA See *Śiranakallu Īśvara Bhaṭ.*

BHAṬ, V.G. (1923-). Poet, who is noted for his poems and humorous short stories, which are of real quality. His latest poetical collection, *Uttara Kāṇḍa* (1984) has some interesting poems about the feelings and reactions of lovers, who were unable to consummate their love when young. The poems are eminently readable.

BHATTA, EDURKALA ŚAṄKARANĀRĀYAṆA. See *Edurkala Śaṅkaranārāyaṇa Bhaṭṭa.*

BHAṬṬA, LAKSHMĪ NĀRĀYAṆA. See *Lakshmī Nārāyaṇa Bhaṭṭa, N.S.*

BHATTA, MALLARI. See *Mallari Bhatta, J.*

BHAṬṬA, PARAMEŚVARA. See *Parameśvara Bhaṭṭa, S.V.*

BHAṬṬA, PERLA KṚISHṆA. See *Perla Kṛishṇa Bhaṭṭa.*

BHAṬṬA, RUDRA. See *Rudrabhaṭṭa.*

BHAṬṬA, ŚAṄKARA. See *Śaṅkara Bhaṭṭa, K.*

BHAṬṬA, VĀSUDEVA. See *Vāsudeva Bhaṭṭa, M.*

BHAṬṬA AKALAṄKA DEVA (fl. 1604). Jaina Kannada grammarian, who was reputed to be learned in six languages. He is also said to have defended the Jaina faith on several occasions in public assemblies. He was the author of *Karnāṭaka Śabdānuśāsana* (1604), the most comprehensive and authoritative grammar of Kannada in 593 Sanskrit Sūtras with a gloss (*vṛitti*) and commentary (*vyākhyā*) in the same language. Its references to previous authorities and citations from leading Kannada writers are of value to the student of the history of the language. The gloss on this work has been named by the author as *Bhāshā Mañjarī*, while the commentary is named *Mañjarī Makaranda*. The grammar has been written on the model of Pāṇini's *Ashṭādhyāyī*.

BHĀVA. See *Māsti Venkateśa Iyengar 'Śrīnivāsa'*.

BHĀVA-CHINTĀRATNA. See *Mallanārya*.

BHĪMA (fl. 1369-1400). Vīraśaiva Kannada poet, who was the author of *Basava Purāṇa* (q.v.). He has depicted the miracles in the life of Basaveśvara, the famous Vachana poet and a great reformer.

BHĪMABHAṬṬA, NIRPARJE. See *Nirparje Bhīmabhaṭṭa*.

BHĪMANAGAUDAR, H.S. Poet, who is known for his collection of poems : *Nela Hidiyuva Modalu* (1984).

BHĪMA RĀO, BELGAUM. Modern scholar of Madhva philosophy. He has translated from Sanskrit into Kannada *Yukti Mallika* of Vādirāja Tīrtha (1480-1600), *Vishṇu Purāṇa*, etc. He has given the gist of *Bhagavadgītā* as *Kṛishṇārjuna Saṁvāda*. He has written other works as well.

BHĪMARĀYARU, HURALI. See *Hurali Bhīmarāyaru*.

BHIMASENA RĀO. See *Bīchi*.

BHIMASENA RĀO, D.K. (1904-69). Scholar, who retired as Professor and Head of the Department of Kannada, Osmania University, Hyderabad. His chief work is on the 13th century literature of Karnataka, Andhra and Maharashtra. His several works remain unpublished so far. His work on grammar : Kesirai's Śabdamaṇi Darpana has been published by the University of Mysore after his demise by his son-in-law Sri. K. Raghavendrasan.

BHŪSNURMAṬH, S.S. Modern scholar, who with his systematic text-editing has paved the way for the study of old Kannada works. The chief works edited by him are : *Adṛiśa* (a poem of Prauḍharāya), *Molige* Mārayya's Purāṇa : *Gauravāṅka*, *Gururāja Charitra*, *Liṅgalīlā-Vilāsa-Charitra*, *Śūnyasampādane*, *Jagajyoti Vasavaṇṇanalara Lokapriya Vachanagalu* and *Mārayyamatu Mahādevī Vachanagalu* (with Chenappa Utangi); besides these, his *Bhakta Sudhāsāra* is also noteworthy. In 1983, he published an epic, *Bhavya Mānava* with Akka Mahādevī as its centre.

BHYRAPPA, SANTEŚIVARA LINGANNAIAH (1934-). Aesthetician, educationist and novelist, who was born in a Brahmin family at Santa Śivir in Hāsan district. His doctorate thesis from the University of Baroda makes a good contribution to the study of aesthetics along the lines of Anand K. Coomaraswamy. His novel, *Vaṁśavṛiksha* (Family Tree, 1965) depicts the conflicts between tradition and modernity in all its aspects and has been translated into Telugu

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and Hindi, besides being made into a film of repute in Kannada. A widely-read popular novelist, his other works are : *Jalapata*, *Nayi Neralu*, *Gṛihabhaṅga* (The Breaking of the Family, 1970), *Datu*, *Anvesana Dharmaśrī* and *Tabbaliya Nīnāde Magane*. His novel *Parva* seeks to demythify the *Mahābhārata* story with a new interpretative research orientation and has provided a new direction to the Kannada novel. His latest novel *Nele* (1983) deals with death. His *Naneke Bareyuttene* ? 1980 ; Why I Write ?) is on criticism.

BĪCHANAHALLI, KARIGOWDA. See *Karigowda Bīchanahalli*.

BĪCHI (1913-80). Renowned humorous writer, whose original name was Rāyasam Bhīmasena Rāo. He was born in a Brahmin family at Harpanhalli in Bellary district. Even from his boyhood, he started writing articles and short stories, etc., which were published in various magazines. In 1942, he chose to be a journalist and joined the 'Viśāla Karnataka'. In the literary world, his fame rests on the creation of the character 'Timma' as the archetype for the ordinary man of Karnataka. His chief works are : *Timmana Tale* (1960), *Timma Rasāyana*, *Dāsakūṭa*, *Huchchuhuruku*, *Hannondane Avatāra*, *Baṅgāradakatte*, *Bhayāgraphi* (autobiography), etc. In his first novel, *Dāsakūṭa* (1950), he tried to show that all of us are servants of one or the other. He also wrote radio-plays. He tried to satirize the contemporary social ills in a language, which is easy and lucid. He is noted mainly for his humorous and satirical essays and stories, which are of real quality.

After his visit to the Soviet Union, he wrote *Devarillada Guḍi* (Temple Without God), a travelogue, recording his impressions of the Soviet Union. His collection of poems has been published in 1981.

BIDARAHALLI NARASIṀHA MŪRTHI. Poet, whose poetical collection *Kadinolagide Jīva* (1979) reveals the hollowness of civilization.

BĪJĀPURAKARA, KALLO GAṆEŚA. See *Kallo Gaṇeśa Bījāpurakara*.

BIJJALADEVĪ (fl. 12th cent.). Vīraśaiva saint and Kannada mystic poetess, whose *Vachanas* or sayings are extant. She was well received on perfect equality in the assembly of mystics, called 'Śivānubhava Maṇḍapa', with which Allama Prabhu and Basaveśvara (qq.v.) were associated.

BIJJALARĀYA-CHARITRE. Work (17th cent.) by Dharaṇi Paṇḍita, which gives a Jaina version of Basava's life in *Sāṅgatya* metre.

BIRADAR. Writer, who is noted for his light essays *Giddahendati Lesu* (1980) on a short wife.

BIRUKU. Novel (1967) by P. Lankesh (q.v.). Basavarāja, a Research Assistant, finds that the world of elders—the world of his professor, his wife, his daughter, for example—is all 'phony'. He seeks to escape from this suffocating world but is thwarted on every side. Learning, friendship, leadership, sex—all are found to be 'phony'. Lankesh's style has a rare vigour.

BLOCH, JULES (1880-1953). French scholar, who authored *The Grammatical Structure of Dravidian Languages* (tr. from French ; 1954).

BOLĀR BĀBURĀO. Early novelist, whose *Vāgdevī* was published in 1905.

BOLAR, SANJĪVA. See *Sanjīva Bolar, P.*

BOLUWARU MOHAMMAD KUNHI. Writer, whose chief collection of short stories is *Devarugala Rājyadalli* (1983).

BOMMARASA (fl. c. 1485). Poet of Teṛkaṇāmbi, who was the author of a life of Jīvanadhararāja, a pious prince.

BOPPAṆA PANDITA (fl. 1180). Jaina Kannada poet, whose *Gommaṭa Stuti* praises the statute of Bāhubali erected at Śravaṇabelagola in Karnataka. The poem, covering 234 stone inscriptions, pays devotional homage to the saint Bāhubali.

BRAHMAŚIVA. Jaina Kannada poet, whose *Samayaparīkshe* (q.v. ; *c.* 1150), a polemic in verse, seeks to establish the superiority of Jainism over all the rival creeds. It is the first work in Kannada, having elements of social satire in it. His style is direct and incisive.

BRAHMOTTARA-KĀṆḌA. Work (17th cent. ?), which is very favourite with Śaivas.

BRIGHT, WILLIAM. Author of *An Outline of Colloquial Kannada* (Deccan College, Poona, 1958).

BROWN, CHARLES PHILIP (1798-1884). Foreign scholar, whose main contribution is towards Telugu language and literature. His works concerning Kannada are : *The Zillah Dictionary, in the Roman Character* (Tamil, Telugu, and Kannada terms and phrases used in Madras Presidency ; 1852) and *Dialogues in Kannada and English for the Use of Learners* (Madras, 1852).

BROWN, GEORGE WILLIAM (d. 1933). American Indologist, who was the author of "Possibility of Connection between Mitanni and the Dravidian Languages" (*Journal of the American Oriental Society*, December 1930).

BUCHER, J. Author of *A Kannada-English School Dictionary* (1889 ; rev. eds. 1923, 1925).

BUDDAPPA HINGAMIRE. See *Hingamire, Buddappa.*

BUDDHAIYA PURĀṆIKA (fl. early 20th cent.). Author of *Allama Prabhu*, a biography.

BURNELL, ARTHUR COKE (1840-1882). British Indologist, who was the author of *Elements of South-Indian Paleography from the Fourth to the Seventeeth Century A.D.* (enlarged ed., 1968).

BURROW, THOMAS. British scholar, who is the author of *Collected Papers on Dravidian Linguistics* (Annamalainagar, 1968) and *A Dravidian Etymological Dictionary* (Oxford, 1961 ; jointly with M.B. Emeneau ; rev. edition since printed) and *Dravidian Studies Pts.* II-VII (Printed in the *Bulletin of the School of Oriental and African Studies*, London, 1943-48).

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CALDWELL, REV. ROBERT (1814-91). Irish Christian missionary, who is known for his *A Comparative Grammar of the Dravidian Languages* (1856 ; it ran into several editions ; 3rd ed. (1913) was revised by J.L. Wyatt and T. Ramakrishṇa Pillai ; reprint 1956, 1961).

CAREY, WILLIAM (1761-1834). Christian missionary, who tr. the *Bible* into Kannada in 1809, though it was published in 1823. It turned out to be the first prose work in modern Kannada. He also authored *A Grammar of the Kurnataka Language* (1817), which was printed at Serampur in Bengal.

CAVALARA, SAROJINI. See *Sarojini Cavalara.*

CHADURAṄGA (1916-). Progressive fiction writer, who was born in a cultured family connected with the ruling Mysore house. His full name is Subrahmaṇyam Rāje Urs 'Chaduraṅga'. Educated at Maharaja College, Mysore, he remained at his village for years together engaged in rural uplift programme. His two novels : *Sarvamaṅgalā* and *Uyyāle*, both filmed, describe the rural life and highlight the problems of farmers ; Sarvamaṅgalā is an ideal female character of the novel bearing this name. *Svapna Sundarī* and *Baṇṇada Bombe* are his chief short story collections, while *Kumāra Rāma* is his historical drama. In all he has written six collections of short stories and two plays. After a lapse of nearly 20 years, he has written a novel *Vaisākhi* (1981), again on rural life.

CHAITANYA. Modern writer, who is known for his novels.

CHALUVE GOWDA, TA. CHI. Writer, whose *Kelavu Janapada Sampradāyagalu* (1978) portrays Karnataka folk-traditions.

CHĀMARASA (fl. *c.* 1430). Vīraśaiva Kannada poet, who held disputations with the Vaishṇavas in the presence of King Prauḍhadeva Rāya of Vijayanagar (1419-46). Among the list of 101 recluses prepared during the reign of Prauḍhadeva, Chāmarasa was one of them. Chāmarasa is remembered for his *Prabhuliṅga Līle* (q.v.), a poetic biography of Allama Prabhu (q.v.), the greatest Vīraśaiva saint. Before Chāmarasa, Harihara (q.v.) had also written a biography of Allama Prabhu but both the versions differ in respect of story content and sequence of events. For example, the Allama of Harihara falls into the meshes of Kāmalatā, suffers in separation and repents in renunciation, whereas the Allama of Chāmarasa allures Māyā but eludes her grasp as a perfect recluse. In Chāmarasa, Allama is regarded as an incarnation of god Śiva and

Pārvati is said to have taken the form of a princess of Banavāse to test the strength of his detachment from the world. Thus Allama was a perfect soul from his birth. As the title suggests, the poet wanted to describe the *Līlās* or sports of the Lord in the form of Allama.

The poet read his work before Prauḍhadeva Rāya, who highly honoured him and caused it to be translated into Telugu and Tamil. Chāmarasa, like Harihara was a poet of original genius.

CHANDAYYA. See *Nuliya Chandayya.*

CHAṆḌEMADDAḶE. The first poetical collection of experimental poetry of Gopāla Kṛishṇa Aḍiga (q.v.), a poet. It contains several of his long poems: 'Himagiriya Kandarā', 'Gaundalapura Dīpāvalī', etc.

CHANDRA, DEVA. See *Devachandra.*

CHANDRA KALENAHALLI. Writer, whose *Nagara Janapada* (1978) is dedicated to folk-literature.

CHANDRA KĀNTA KUSANUR (1931-). Writer, whose chief works are: *Halla Kolla Niru, Mūru Asaṅgata Nāṭakagalu, Nalku Asaṅgata Nāṭakagalu* (dramas), *Church Gate, Yatane Sibira* (novels) and *Nandikolu* (poetry).

CHANDRAIAH, B.N. (1936-). Scholar, whose chief works are the editing of *Basava Pavada, Siddheśvara Purāṇa, Mahadeviyakkana Purāṇa* and *Janopada Kathana Gītagalu* (folk-songs). His other works are: *Pūrvada Halagannada* (on linguistics), *Kadiru* (criticism) and *Ale* (poetry).

CHANDRAMA. Jaina Kannada poet of the Tuluva country, who was the author of the *Kārkaḷa-Gommaṭeśwara-charitre.* It contains the history of the Kārkaḷa image and of Gommaṭa. His time is not certain.

CHANDRAMAULI, K. (1941-). Writer, who is noted for his light essays: *Hendatiya Gulama* (1980) and short stories: *Onti Prayanikana Kathegalu* (1982).

CHANDRAPRABHA PURĀṆA. Poem by Aggala (fl. 1189), a Jaina poet. Composed in *Champū* style, it describes the life of the eighth Jaina Tīrthaṅkara. Also known as *Aggala Līlāvatī*, it is based on the Sanskrit work, *Chandraprabha Purāṇa* by Vīra Nandi. The Kannada poem is noted for its depiction of natural scenes as also for portrayal of life in those days.

CHANDRARĀJA (fl. *c.* 1040). One of the early poets, who was a Brāhmin polyhistor of the Vājigotra. His *Madanatilaka*, a champū in 18 adhikaraṇas, is a work on erotics in the form of an exposition by his patron, Recha Rāja, a general of the Chālukya king, Jayasimha, to his wife. The poet claims that he has written his work in new Kannada (Posa-Kannada). The style of his work is not very different from old Kannada. It is not, therefore, clear what he means by using the word "Posa-Kannada", meaning new Kannada, unless it implies a new style. He was, however, the first Kannada writer to write on erotics.

CHANDRAŚEKHARA, C.R. Author of *Manassu mattu Mānasika Asvasthate* (1985), a work on psychology, written in an interesting style.

CHANDRA ŚEKHARA, P.V. (1933-). Writer, who is known for his stories for children.

CHANDRA ŚEKHARA KAMBĀR (1938-). Poet and writer, who has made worthwhile contribution to modern Kannada poetry. His chief collections of poems are : *Mugulu*, *Helatene Kela*, *Takararinavaru* and *Savirada Neralu* (1979), which reveal the fusion of musical sweetness and breadth of content. In 1980, he has brought out a representative collection of his poems. His novel *Karimayi* (1978) depicts the deterioration of a village Panchayat. His dramas are : *Bembattida Kannu* (1960), *Rishyaśṛiṅga*, *Jokumara Svāmī* (1973 ; q.v.), *Kadakudure*, *Nayi Kathe* (1981) and *Harakeya Kuri* (1983 ; on labyrinths of politics).

CHANDRA ŚEKHARA PĀTIL (1939-). Poet, who has made worthwhile contribution to modern Kannada poetry ; he is a rebel writer against the *Navya* school of literature. His chief collection of poems is *O Yenna Deśa Bandhavere* (on the days of Emergency) ; he edited an anthology *June '75—March '77* (1978), which is also about the Emergency. Besides, he has edited an anthology of poems : *Gandhi Gandhi Gandhi*, which is an attack on Gandhians of the post-Gandhian era. His *Ippattaru Dina Ippattaidu Rātri* (1979) narrates the jail experiences of the author during the Emergency. He edits 'Sankramaṇa', a literary magazine.

CHANDRAŚEKHARA ŚĀSTRĪ. Author of *Basava Tatva Ratnākara* (1960), which is on the life and teachings of Basaveśvara.

CHANDRAŚEKHARAYYA, B. Writer, who is known for his biography : *Abraham Lincoln* (1930).

CHANNABASAPPA, G.R. Scholar, whose *Karṇāṭaka Janapada Kalegalu* (1977) is a study in folk-forms.

CHANNABASAVA NĀYAKA. See *Masti Venkateśa Iyengar 'Śrīnivāsa'*.

CHANNAIAH, H.M. (1935-). Poet and writer, whose chief works are : *Kami*, *Āme* (both poetry), *Yellaranthavanalla Nana Ganda*, *Aias*, *Huyyelava Dangurava* (plays), *Jijñāse*, *Saṁvedane* (ed., criticism), *Prasāṅgika* (criticism, 1983). He is at present Reader in Kannada, Institute of Kannada Studies, University of Mysore.

CHARBOUNAUX, E.L. Christian missionary, who translated from Tamil into Kannada : *Daiva Parikshe* (God's Test, 1862), *Divya Mātruke* (Divine Mother, 1862), *Satya Veda Parīkshe* (An Enquiry into the Bible, 1866), *Sukruta Mantragaḷu* (Sacred Hymns, 1866) and *Protestant Emba Patitara Mārga* (The Way of Protestants—The Sinners, 1867), all Christian religious texts. He also complied a *Latin-Kannada Dictionary* (1861) and a *Kannada-Latin Dictionary* (1885).

CHATTERJI, SUNITI KUMAR (1890-1977). Author of *Dravidian : a Course of Three Lectures on Dravidian Origins and on Modern Dravidian Literature* (Annamalai University, 1965).

CHĀṬU VIṬṬHALANĀTHA (fl. *c.* 1530). Vaishnava Kannada poet, who flourished under Kṛishṇadeva Rāya (r. 1509-29) and his successor Achyuta Rāya. He tr. the *Bhāgavata Purāṇa* into Kannada, which is popular by the name of *Kannada Bhāgavata* (q.v.). It is divided into 280 *Sandhis* and consists of more than 12,000 stanzas. It closely follows the original work in Sanskrit. There is, however, a view that more than one author has contributed to its workmanship. He also made fuller rendering of 'Pauloma' and 'Āstīka' Parvas of the *Mahābhārata*, which had been greatly abridged by Kumāravyāsa (q.v.). He was a very popular poet.

CHAUDAPPA REDDY, K.C. Writer, who is noted for his drama *Gommaṭa Vaibhavam* (1980) on the grandeur of Gommaṭeśvara. He is a playwright also.

CHAUDAYYA. See *Ambigara Chaudayya.*

CHAUNḌARASA (fl. 13th cent.). Poet, who was a Brahmin by caste. He tr. Daṇḍī's Sanskrit prose romance *Daśakumāra Charita* into Kannada in a verse-mixed-prose style, called *Champū.* The translation, though remains faithful to the original, has been changed here and there. For example, the poet makes use of this secular work as an outlet for his devotional feelings, when he sends one of the ten princes to visit Pandharāpura and pay obeissance to god Viṭṭhala. Another *Champū* composed by him is *Nalacharitre*, which is based on the 'Nalopākhyāna' of the Sanskrit *Mahābhārata*. The characterization of Nala and Damayantī is successful and the description of nature is charming. *Bāṇāsura Vijaya* is said to have been yet another of his works, now extinct. The poet had earned such titles as 'Kavitā Vilāsa' and 'Kavirāja Śekhara'. The poet displays his faithfulness to the corresponding Sanskrit originals in his adaptations in Kannada.

CHĀVUṆḌARĀYA (fl. 978). Jaina writer, who is known as a prose stylist. Like Pampa (q.v.), he was a writer and a warrior. As commander of the army of Gaṅga king Rāchamalla (1974-84), he won many a battle and installed the colossal image of Gommateśvara at Śravaṇa Belogola. For this, he was conferred upon the title of "Rāya" by the king. He patronized Ranna (q.v.) for some time and himself was the author of *Chāvuṇḍarāya Purāṇa* (q.v.) or *Trishashṭilakshaṇa Mahāpurāṇa* (978), the next extant standard prose work in Kannada after *Vaḍḍārādhane* (q.v.). The Purāṇa deals with the legends of 63 Śalākapurusha of Jaina tradition : 24 Tīrthaṅkaras, 12 Chakravartis, 9 Baladevas, 9 Vāsudevas and 9 Prativāsudevas ; 63 in all ; among the last three categories are included Rāma, Lakshmaṇa, Rāvaṇa, Balarāma, Kṛishṇa and Jarāsandha. It was the writer's intention to epitomise in Kannada the well-known Mahāpurāṇa written in Sanskrit. Interested as he was in the salient features of Jaina tradition and religion, his general outlook is that of an accurate recorder of tradition. He selected the most essential features of his theme and described them with the precision of a scientific writer.

He was also the author of a Sanskrit work, *Āchārasāra.* A partially recovered work, *Lokopakāra* (q.v.) is also attributed to him. One of his extinct works, mentioned elsewhere, is his commentary in Kannada on *Gommaṭasāra*, a work authored by his teacher, Nemichandra Siddhānta Chakravarti.

CHĀVUṆḌARĀYA PURĀṆA. Prose work by Chāvuṇḍarāya (q.v.; fl. 978), which was based on the Sanskrit *Mahāpurāṇa* or *Pūrvapurāṇa* and *Uttarapurāṇa* of Jinasena and Guṇabhadra. The writer had also made use of other works : *Ādipurāṇa*, *Śāntipurāṇa*, *Rāmakathā*, *Nemipurāṇa*, etc.

The Purāṇa deals with the legends of 63 eminent personages of Jaina tradition. The work is noted for its prose style and presents a good specimen of old Kannada prose. "In this work, the natural flow of narrative prose and the flexibility of the language of everyday life have been blended with the precision and concreteness of scientific prose." See *Chāvuṇḍarāya*.

CHELLAMMA, C.R. (d. 1910). Poetess of the last quarter of 19th cent., whose is a respected name among the modern Kannada poetesses. Her chief works are : *Gītikālahara*, *Dvādaśa-mañjarī Stotra*, *Pārijāta-haraṇa*, *Rājakalānidhi*, *Rukmiṇi-pariṇaya*, *Vairāgya Mañjarī*, etc.

CHELUVA KANNADA NADU. A volume (1985), which was pub. by the Government of Karnataka on the occasion of the Viśva Kannada Sammelana. It has 106 gorgeous colour plates and a brief narration of the heritage of Kannada. The text in English by M.V. Kamath, has been tr. into Kannada by H.K. Raṅganāth.

CHELUVĀMBE (fl. 1725). Poetess, who was chief queen of Mysore ruler Doḍḍakṛishṇa Rājā (1713-17). Of her works : *Varanandī Kalyāṇa*, *Veṅkaṭāchala Māhātmya*, *Lāliparagaḷu and Māhātmya Ṭīke* ; the first one glorifies the idol of Varanandī, who according to the poetess, was Satyabhāmā in her earlier birth. The idol, brought from Delhi by Rāmānujāchārya, is installed at Melukoṭe in Mysore.

CHENNA, MADHURA. See *Madhurachenna*.

CHENNABASSAPPA, K. (1922-). Writer, who is known for his progressive short stories. He has also written a good biography of Śrī Aurobindo.

CHENNABASAVA (fl. *c.* 1150). Vīraśaiva saint and Kannada *Vachanakāra*, who was nephew of Basaveśvara and was praised by Allama Prabhu (qq.v.) as a Mahājñāni or a great knower. He is counted among the big five Vīraśaiva saints, the others being Allama Prabhu, Basaveśvara, Akkamahādevī and Siddharāma (qq.v.). His works are : *Shaṭsthala Vachana*, *Karaṇahasuge*, *Mishrārpaṇa*, *Mantragopya*, *Kālajñāna*, *Rudra Bhārata*, *Meghachakra* and *Bhūchakra*. He excelled in analysing and expounding the philosophic content of Vīraśaiva faith and thus helped it spread. The number of his *Vachanas* is 1,503, all of which breathe the air of Vīraśaiva faith and mysticism. Many of his *Vachanas* do possess literary quality but seldom they rise to the heights of the *Vachanas* of Basaveśvara. Virūpāksha Paṇḍita has written a work called *Chennabasaveśvara Purāṇa* based on the life and works of this poet-philosopher. The *Vachanas* of many other Vīraśaiva composers pay tribute to this early doyen in the Vīraśaiva tradition. At Ulive, where he breathed his last, a car-festival (*Ratha-Yātrā*) is an annual feature even to this day.

CHENNABASAVA PURĀṆA. Poetic biography in *Shaṭpadi* metre of Chennabasava by Virūpāksha Paṇḍita (q.v. ; 1584). It is a biography of the Vīraśaiva saint, Chennabasava (q.v.), who is regarded as an incarnation of Śiva. Though a biography, it has developed into an encyclopaedia and deals with the *Līlās* or sports of god Śiva, the marvellous efficacy of Śaiva rites, stories of Śaiva saints, Vīraśaiva doctrine and code of conduct. It also includes all the conventions, peculiar to classical poetry. It has thus succeeded in weaving a varied and vast fabric around a biography but on creative plane, it is not of the standard of *Basavarājadevara Ragaḷe* (q.v.) by Harihara and of *Prabhuliṅga Līle* (q.v.) by Chāmarasa. The Purāṇa is, however, very popular and is useful to the historian of Kannada literature.

CHENNAMALLA HALSAṄGI 'MADHURA-CHENNA' (1903-52). Mystic poet of high order, who was born at the village Halsaṅgi in Bijāpur district of north Karnataka. As his father died while he was quite young, he could be educated only up to the primary stage. He learnt, however, Hindi, English, Bengali and Sanskrit by self-study and widened his horizon by vast and deep reading of religious works. From his childhood, he had a religious bent of mind and he carried his *Sādhanā* as an ardent spiritual seeker, with firm faith in Aurobindo, whom he accepted as his Master. He had also joined the group 'Geleyara Gumpu' founded by Bendre (q.v.), which further stimulated him towards spirituality and love of poetry. He delved into the depths of inner experience and wrote just what he experienced. His *Nanna Nalla* (My Beloved), his best mystic work, describes his intense search for the Divine and the realization that came his way and brought him rare peace and joy. *Madhuragītā* is his saga of friendship. Poetry without spirituality has no meaning for him. Even his lyrics such as *Devatā Prithivi* are highly spiritual. *Ātmasaṁśodhana* is an exposition of his spiritual ideas. His other works are : *Pūrvaraṅga* , *Kālarātri* and *Mumbelagu* (autobiography). He tr. into Kannada several *Sūktas* of *Ṛigveda*, the drama *Visarjana* of Rabindra Nath Tagore and the Hindi poem *Milana* by Rām Naresh Tripāṭhī. He was also among the first few enthusiasts, who studied inscriptions and collected folk-songs in north Karnataka.

In his writings, he used a language, which is of the people and is steeped into Karnataka culture.

CHENNANNA VALIKAR. Modern writer, who is noted for his short stories as also his work on Karnataka folk-lore. His dramas are : *Agni Rāja* (1983) and *Talehakuvavaru* (1984).

CHENNAPPA UTTAṄGI (1881-1962). Writer, who was born at a village in Belgaum district of north Karnataka. He belonged to a family which had embraced Christianity two generations before him. Educated in a theological seminary, he was ordained a priest in 1908 at the Basel Mission Society in Mangalore. Despite his being a Christian, he made a significant study of Vīraśaiva literature. He collected the *Vachanas* of Sarvajña (q.v.) after collating different manuscripts and published his 3,000 verses in 1934, with an Introduction, which is exhaustive. His other chief works are : *Anubhava Maṇṭapa* (on spiritual discourses of Basava, Allama Prabhu, Chennabasava, etc.), *Nārāyaṇa Vāmana Tilaka* (biography), *Dṛishṭānta Darpaṇa* (on Sādhu Sundara Singh's life and illustrations ; also in English ; 2 Pts.), *Hindu-Samāja Hitachintaka Baseśvavaran Aspṛiśyara Uddhāravū*, etc.

He made a study of Indian and Western philosophy in addition to Christian theology and developed a distinct discipline of comparative studies which climaxed in his renowned lecture delivered in 1918 with the theme of "Bethlehem's Plea to Benares". He also wrote his autobiography.

Chennappa Uttangi is a subject for a Doctoral thesis. Dr. Gunjal secured a Ph. D. from Karnataka University for his thesis on life or works of Uttangi.

CHENNARĀMA, SIMMALIGEYA. See *Simmaligeya Chennarāma.*

CHENNAVĪRA SAKRAPPA KANAVI (1928-). Poet, who has been a close and devoted student of old Kannada poetry and Kannada culture. A product of modern education and ancient culture, he is both a romantic and modernist in his poetic approach and expression. His main poetical collections are : *Mannina Meravanige*, *Nela-Mugilu*, *Eradu Dada*, *Nagaradalli Neralu*, *Jīvadhvani* (1980). Noted for the intensity of his experience and the novelty of imagery and diction, the continuing sport of nature and love in myriad forms along with the hard realities of life and complex human nature have provided themes of his poetry. *Kāvyānusandhāna* is his work on criticism. With K. Rāghavendra Rāo, he ed. *Ādhunika Kannada Kāvya* (with Eng. tr., 1976). He also ed. *Nammellara Nehru* (1964), which was a volume of tributes paid by Kannada poets to the memory of Jawaharlal Nehru.

CHETANA, VARADASUTA. See *Varadasuta Chetana*.

CHHANDOMBUDHI (The Ocean of Prosody). Earliest available Kannada work on prosody by Nāgavarmā I (q.v. ; fl. 990), which was addressed by the author to his wife. He defined in clear terms what may be called Kannada prosody and explained the metrical forms peculiar to Kannada poetry along with Sanskrit metres.

Divided into six *Āśvāsas*, the work is based on the Sanskrit work by Piṅgala, though there are differences between the two. This work is very helpful in understanding Kannada prosody. It describes for the first time, metrical forms like *Shaṭpadi*, *Tripadi* and *Sāṅgatya*, peculiar to Kannada poetry.

CHIDAMBARAM PILLAI, P. Author of *Dravidian and Aryan* (Nagercoil, 1936).

CHIDĀNANDA (fl. 13th cent.). Poet, who was the author of some inscriptions, which have been found in Mandya (in Karnataka).

CHIDĀNANDA (fl. *c.* 1680). Jaina poet, who authored *Muni Vaṁśābhyudaya*, which gives a genealogical account of the Jaina munis. He also narrates therein some details about Śravaṇabelagola.

CHIDĀNANDA, K. Poet, who is noted for his songs of Engineering : *Engineering Gītegalu* (1980). He has since (in 1984) pub. a collection of his poems, in which he has shown dis-satisfaction with the life around him.

CHIDĀNANDA MŪRTHY, M. (1931-). Scholar, who is Professor, Centre of Kannada Studies, Bangalore University. He is noted for his work : *Kannada Śāsanagaḷa Sānskritika Adhyayana*, which is an exhaustive research on Karnataka inscriptions from 450 to 1150 A.D. Among his other scholarly works are : *Fundamental Principles of Linguistics* (in Kannada) and *Vachana Sāhitya*. He has also ed. commemoration volumes in honour of T.N. Śrīkaṇṭhiah and S.B. Joshi. He has made contributions to the understanding of the historical significance of the names of quite a few places in Karnataka. His *Grāmīna* (1977) is a study in folk-forms. His *Vāgārtha* (1981) is a collection of research articles on literary criticism. The *Pagarana* (1984) is a collection of stray but scholarly research essays on different aspects of folk-lore. He also wrote a biography : *Basavaṇṇa* (1969). His *Pūrṇa Sūryagrahaṇa* is a socio-cultural survey. He has visited U.S.A. twice and taught Kannada at Chicago University.

CHIDĀNANDĀVADHŪTA (fl. *c.* 1750). Poet, who was the author of *Jñāna-Sindhu* (Ocean of Knowledge), a Vedānta work, based on the *Anubhavāmṛita* of Raṅganātha (q.v.).

CHIKKADEVA RĀJA BINNAPA. See *Chikkadeva Rāja Binnapa.*

CHIKKADEVA RĀJA VAṀŚĀVALĪ. See *Tirumalārya.*

CHIKKADEVA RĀJA WODEYAR (r. 1672-1704). Rājā of Mysore, in whose time the Śrī Vaishnava faith got a spurt. The Rājā defeated the Marathas and made a treaty of friendship with Aurangzeb, the Mughal Emperor. His State was greatly enriched during his reign and he came to be called "Navakoṭi Nārāyaṇa". The classical poetry in *Champū* form, which was out of vogue for a long period, also came into existence again. The Raja was a patron of many Kannada authors like Tirumalārya, Singarārya, Chikkupādhyāya and Honnamma (qq.v.). He himself was the author of three works : *Chikkadevarāja Binnapa*, *Gīta Gopāla* and *Bhāgavata* : *Śeshadharma tathā Bhārata*. The first work, consisting of 39 prayers addressed to Yadugiri Nārāyaṇa, is in rhythmic prose. The second work, on the line of Sanskrit *Gīta Govinda*, consists of songs in praise of Kṛishṇa. The songs addressed to child Kṛishṇa to get up in the morning and the songs describing the pangs of separation of the Gopīs are very charming and touching. These songs concerning Vaishnavism are the first of their kind in Kannada and present a good display of pure Kannada. His third work is a commentary on the *Bhāgavata Purāṇa* and on the XII-XVIII *Parvas* of the *Mahābhārata*. The poet mentions his conquests in all his works. The Rājā was assisted in the composition of his works by Tirumalārya ; some scholars are of the view that all these works were actually written by Tirumalārya and that they were fathered on Chikkadevarāya.

CHIKKANNA, K.T. Modern writer, who is known for his first short story collection *Odaluri* (1984), revealing himself a rebel.

CHIKKAVĪRA RĀJENDRA. See *Māsti Venkateśa Iyengar "Śrīnivāsa".*

CHIKKUPĀDHYĀYA (Lakshmīpati ; fl. 1700). Very prolific Vaishṇava Kannada poet and a minister of Chikkadeva Rāja Wodeyar of Mysore (r. 1672—1704). His originial name was Lakshmīpati. He was the author of some thirty works in *Champū*, *Sāṅgatya*, and prose. His several works, translated from Sanskrit, include two versions of the *Vishṇu Purāṇa*, one in *Champū*, the other in prose. Three are from Tamil : *viz.*, *Divya-sūri-charitre*, a history of the Twelve Aḷvārs ; the *Artha-pañchaka*, or "Five Truths", of Pillai Lokāchārya, a principal Ṭeṅgalai authority, who is said to have lived in the thirteenth cent., and a commentary on the *Tiruvāyi-moḷe* of Nammāḷvār. Six are in praise of Raṅganātha (Vishṇu) of Seringapatam ; several are *Māhātmyas*, treating of of Kāñchi, Mēlkōṭe, Tirupati, Śrīrangam, Seringapatam, and Gopālaswāmi Hill (near Guṇḍalpēṭ), the Vaishṇava sacred places.

He also composed love songs as also songs in praise of Chikkadeva Rāja. His *Sāttvika Brahma Vidyāvilāsa* is a scholarly study of Viśishṭādvaita philosophy. *Rukmāṅgada Charite*, which is highly devotional, is regarded his best poem, while *Śukasaptati* is a prose work. Almost all his works deal either with Śrīvaishṇava philosophy, tradition, or sacred places and serve as an encyclopaedia for followers of that faith. Encouraged by the Rājā, many works of the same character were written by others.

In his *Champū* works, the style is mature and diction is Sanskrit-ridden. His *Sāṅgatya* works are, however, noted for their Kannada language. He also contributed to the revival of *Champū* form of writing, which was almost dead. Critics are, however, of the view that despite profundity, the poetic merit is not of a very high order.

CHIRASMARṆE (Eternal Remembrance). Novel by K.S. Niranjana (q.v.), which is based on peasants' revolt in the village Kayyur (Kerala) in the year 1941. The British Government put down those who were trying to organize the peasants and four of them were sentenced to death. The happenings are presented through the eyes of several characters, belonging to different ages and classes. The novel is considered a good product of the Progressive school in Kannada literature.

CHITRABHĀRATA. See *Gopa Kavi.*

CHITRĀṄGADĀ. Prabandha-kāvya by K.V. Puṭṭappa 'Kuvempu' in 2496 lines. Based on the 'Aśvamedha Parva' of the *Mahābhārata* and *Jaimini Bhārata*, it describes the love-marriage of Arjuna and Chitrāṅgadā, Arjuna's leaving her, birth of Babhruvāhana and of his coming of age, fight between Arjuna and Babhruvāhana (both not recognising each other) when the latter binds the sacrificial horse of Yudhishṭhira and the death of Chitrāṅgadā when she comes between her husband and son. The protrayal of Chitrāṅgadā has been done on a grand scale.

CHITTĀL, GAṄGĀDHARA VITHOBA. See *Gaṅgādhara Vithoba Chittāl.*

CHITTĀL, YASHWANT. See *Yashwant Chittāl.*

CHOKKADI, SUBRAYA. See *Subraya Chokkadi.*

CHOMANA DUḌI (Choma's Drum). Novel (1933) by K. Śivarāma Kāranth (q.v.), which is the story of an untouchable Choma, whose only aspiration is to be able to call at least a small bit of land his own and till it. It is the grim story of the exploitation of Choma and his children by one and all. The novel is cinematized also.

CHŪḌĀMAṆI. See *Tumbalūrāchārya.*

CHURAMURI ŚESHAGIRI RĀO (1827-84). Writer, who tr. Kālidāsa's *Śākuntala* into Kannada in 1869. It was a musical version and was popular on the stage. He also tr. Shakespeare's *Othello* under the title *Rāghavendra Rāo.*

COIMBATORE RĀMASWĀMY ŚAṄKARAN. See *Śaṅkaran, Coimbatore Rāmaswāmy.*

D

DAKSHIṆĀMŪRTHY, VISHĀLAKSHMI. See *Vishālakshmī Dakshiṇāmūrthy.*

DĀMODARA BĀḶIGA, B. (1909-). Writer, who started a series called the "Navanidhi Sāhitya Māle" meant for children.

DANDEŚA, LAKKAṆA. See *Lakkaṇa Dandeśa.*

DĀS, JAGATMANAN. See *Jagatmanan Dās.*

DĀSA, JAGANNĀTHA. See *Jagannātha Dāsa.*

DĀSA, KANAKA. See *Kanaka Dāsa.*

DĀSA, ŚIVARĀMA. See *Śivarāma Dāsa.*

DĀŚARATHI DĪKSHIT. Modern writer, who is known for his humorous and satirical essays. He has published a few books also. He was a Journalist.

DASEGOWDA, G.V. Modern writer, who is noted for his work on folk-lore.

DĀSIMAYYA, DEVARA. See *Devara Dāsimayyā.*

DATTĀTREYA RĀMACHANDRA BENDRE (1896-1981). Eminent poet and thinker, who was a teacher at a school and then at college. At Dharwar, he founded 'Gelayara Gumpu' (The Friends' Group), which inspired many poets and writers and gave impetus to a new poetry movement in north Karnataka. The poets and writers inspired by him are: Gokāk, Mugali, Madhurachenna, Ānandakanda, etc. He was President of the Kannada Sāhitya Sammelan, held at Shimoga in 1943. Under the pen-name of 'Ambikātanayadatta', he wrote a very large number of lyrics and narrative poems. His chief collections of poems are: *Kṛishṇakumāri* (1922), *Gari* (1922), *Nādalīlā*, *Mugali-Malliga*, *Uttarāyaṇa*, *Namana*, *Kāmakastūri*, *Sūryapāna*, *Sañchayan*, *Hṛidaya-Samudra*, *Muktakaṇṭha*, *Sakhīgīta*, *Mūrti*, *Gaṅgāvataraṇa*, *Muralimaninge*, *Yaksha-Yakshi*, *Meghadūta*, *Bāhattara*, etc. Some of the collections have been put together and named *Aralu Maralu* (1957; q.v.), on which he was awarded the Sahitya Akademi Prize in 1958. He has taken themes from the whole gamut of life: physical, vital, mental and supramental. Most of his expression is in the form of lyrics, but there is a narrative continuity in some of his poems: *Sakhīgīta* is a longer poem, built round the story of his married life. *Mūrti* contains a series of poems with symbolic significance while *Hādu-Pādu* is an elegy woven round a personal bereavement. In a sense, the poems of Bendre are not mere emotional outbursts but intellectual exercises on the aesthetic level. His *Bhāvagīte* is a lyric on the nature of the lyric. *Hakki Harutide Nonḍidirā* is a poem with cosmic imagery, depicting the flight of the time bird.

Kuṇiyoṇu Bāra symbolises the poet's vision of perfect joy as the all-pervading principle of life. *Tuttina Chīla* describes the despair of the hungry people, while *Kuruda Kānchāṇa* presents the arrogance of wealth. His anthology of poems : *Nākutanti* won him the Jñānapīṭh Award. The short poems of Bendre have been collected in *Chaturokti Mattu Itara Kavanagalu* (1978).

Bendre is unsurpassed in using colloquialism and loading it with significance. He has employed the varied pattern of folk poetry to great effect. He has used a variety of theme and metre. There is a greater element of the abstract and the metaphysical in his poetry, thus making its diction often clumsy and involved.

Besides his dramas like *Nageya Hoge*, *Huchchatagalu*, *Uddhāra* and one-act plays, he has written literary essays, which display his vast learning, depth of thought, genius and originality. His thought encompasses many facets and layers of experience. In his dramas, there is a penetrating analysis of social problems and scathing satire of human weaknesses. His works on criticism are : *Sāhitya Hāgu Vimarśe* (1937), *Sāhitya Saṁśodhana* (1940), *Vichāramañjarī*, etc.

Bendre is one of the greatest poets that modern Kannada has produced.

DAYĀNANDA TORKE. Writer, who is noted for his novels.

DEJAGOW. Scholar, whose *Janapada Saundarya* (1977) is a study in Karnataka folk-forms.

DESAI, B.T. Writer, whose *Ondistu Kathegalu* (1981) and *Savu Mattu Itara Kathegalu* (1983) are short story collections.

DESĀI, DINAKARA. See *Dinakara Desāi.*

DESĀI, P.B. (1910-74). Renowned scholar in the history and culture of Karnataka, who deciphered several inscriptions in Kannada and headed the Department of Ancient Indian History and Culture in the Karnataka University, Dharwar. After an intensive research, he discovered more than 200 inscriptions in the villages that he toured. He edited the 15th volume of the South Indian Inscriptions and was also co-editor of the 11th volume in that series. His other works are a history of Vijayanagar in Kannada, *A Corpus of Kannada Inscriptions in Hyderabad*, *Jainism in South India and some Jaina Epigraphs*, *Descriptive Catalogue of Manuscripts in the Kannada Research Institute* (5 vols.), editing of two works on inscriptions in Andhra Pradesh, *Basaveśvara and His Times*, many works in Kannada on the history of Karnataka and a biography of Shivaji in Marathi. He also wrote research papers in Kannada, English and Marathi.

DESAI, ŚĀNTINĀTHA K. See *Śāntinātha K. Desai.*

DESĀI, SARITĀ KUSUMĀKARA. See *Saritā Kusumākara Desāi.*

DESAI, SUDARSHANA. See *Sudarshana Desai.*

DEŚAPĀṆḌE, RĀMACHANDRA HANUMANTHA. See *Rāmachandra Hanumantha Dēśapāṇḍe.*

DESH KULAKARNI. Poet, whose *Nepavillada Priti* (1979) is his first collection of poems ; his another poetical collection appeared in 1983.

DESIKĀCHĀR, HEMMIGE (1902-66). Scholar, who rose to be Deputy Editor of Kannada-Kannada Lexicon undertaken by the Kannada Sahitya Parishat, Bangalore. He also tr. Yamunāchārya's *Stotraratna*, *Mukundamālā* of Kulaśekhara Ālvār and Vedānta Deśika's *Achyuta Śataka* into Kannada.

DEVA, BHAṬṬA AKALAṄKA. See *Bhaṭṭa Akalaṅka Deva.*

DEVACHANDRA (fl. 1838). Jaina writer, who wrote *Rājāvaḷi-kathe* (a prose summary of Jaina history and traditions written for a princess of the Mysore royal family) and *Rāmakathāvatāra* (in prose ; based on the *Pampa Rāmāyaṇa*). The unique feature of the first work is that it makes references to the incidents connected with the lives of several prominent poets and their works.

DEVA KAVI (fl. *c.* 1225). Brahmin poet, who was patronized by Chikkarāja Chamūpa. He was author of *Kusumāvaḷi* (q.v.), a romance in *Champū*. It is the story of prince Kandarpa and princess Kusumāvali, who fall in love on seeing one another's portraits, and after many days' search and adventures, meet and are finally married in the presence of their parents. The work does not seem to be complete ; it presumably had 18 chapters, only 15 of which are now extant. The work was strongly influenced by Nemichandra's *Līlāvatī* (q.v.), another romance.

DEVA, RĀMACHANDRA. See *Rāmachandra Deva.*

DEVANOORU MAHĀDEVA (1949-). Rebel writer, who has been active in the struggle of the oppressed people in a big way. He has come from the most oppressed class of our society and is naturally influenced by the arguments of "Dalit Panther" and similar groups. His chief short story collection is *Dyāvanūru*, while *Oḍalala* is his short novel. It is on his novelette *Oḍalala* that he got the Bhatwara Award in 1984. His chief short stories are : "Mārikoṇḍavaru" (The Sold Ones), "Grastaru" (The Eclipsed), "Mūḍala Simeli Kole-gile Muntagi" (Murder, etc. in the Eastern Region), "Amāsa", etc.

DEVARA DĀSIMAYYĀ (fl. *c.* 1040). Greatest *Vachanakāra* before Basava (q.v.), whose 148 *Vachanas* are extant. These *Vachanas* are pithy sayings, conveying some worldly wisdom but when some evil custom or ritual is condemned, the language becomes sarcastic and rough. He also condemns the worship of petty gods. From his *Vachanas*, it appears that *Vachanas* existed even before his time. His *Vachanas* have been composed in an easy-flowing style.

DEVARĀYA, BAGALODI. See *Bagalodi Devarāya.*

DEVAŚIKHĀMAṆI ALASINGRĀPAṬĀ (1877-1940). Writer, who was born at Malukoṭe in the then Mysore State. Educated at Christian and Presidency Colleges, Madras, he was a Lecturer in Kannada. His easy versions of the *Rāmāyaṇa* and the *Bhāgavata* in a beautiful style are still popular. His other important works are : *Āryamahopākhyāna*, *Kannada Vachana Rāmāyaṇa* (8 Pts.), *Mahābhārata*, *Śrī Rāmakṛishṇa Paramahaṁsa Charitre*, etc. His tr. of Bhāsa's Sanskrit plays are even today considered to be the best in the series.

DEVENDRA KUMĀRA HAKARI. Modern poet, who has published a collection of his poems. His novel *Kūgutive Kallu* (Stones are Calling in a Loud Tone ; 1960) is on Ajanta and Ellora caves. He also tr. Rabindra Nath Tagore's drama *Post Office* as *Kshitijadache* (1960). He has published on folkore of Karnataka also. He is a Reader in Kannada in the Karnataka University.

DEVENDRA MUNI (fl. *c.* 1200). Jaina poet, whose *Bālagraha Chikitse* discusses the diseases peculiar to children. The author is of the view that such diseases are owing to the menace of certain planetary conjunctions and the treatise explains the propitiatory ceremonies appropriate for warding off the different diseases.

DEVĪ, JAYALAKSHMĪ. See *Jayalakshmī Devī, C.N.*

DEVUḌU, NARASIṀHA ŚĀSTRĪ. See *Narasiṁha Śāstrī Deduḍu.*

DHARANI PAṆḌITA (fl. 17th cent.).. Poet, whose *Bijjaḷarāya Charita* is a biographical work.

DHARMA PARĪKSHE. Work in Champū form, which was composed by Vṛittavilāsa (q.v.), a Jaina poet, who flourished around 1350.

Written in 10 *Āśvāsas,* it is based on the story of two princes : Manovega and Pavanavega, who proceed to Pāṭaliputra, defeat the learned ones in religious disputations and occupy the throne according to the tradition of that city. The princes declare that they would not hold disputations with the foolish and rascal pandits and saying thus narrate the stories of such scholars. All the ten chapters of the work are thus replete with such witty stories. Some of the stories of the *Pañchatantra* here reveal their Jaina version.

DHĀRWĀḌKAR, RĀJENDRA ELAGUDDARĀO. See *Rājendra Elaguddarāo Dhārwāḍkar.*

DĪKSHIT, DĀŚARATHI. See *Dāśarathi Dīkshit.*

DINAKARA DESĀI (1909-). Poet, writer and social reformer, who was educated at Mysore and Bombay Universities. He wrote poems for children and showed great concern for the common man. His collections of poems are : *Kavana Saṅgraha*, *Makkaḷa Gītāgaḷu* (children's songs) and *Makkaḷa Padyagaḷu* (verses for children). His numerous *chuṭakas* (epigrams in verse) have become household word, containing sarcastic comments on contemporary events. A scholar of Kannada and English, he also wrote two works in English : *Primary Education in India* and *Maritime Labour in India.* He authored as well a travelogue, which is occupied with the problems of labour and transport in the West.

DIVĀKAR, S. Writer, whose *Itihāsa* (1981) is his first short story collection. He has brought out into Kannada 50 stories of Nobel Laureates of the world in his *Kathā Jagattu* (1985).

DIWĀKAR, RAṄGANĀTHA RĀMACHANDRA (b. 1894). One of the front rank national leaders of Karnataka and a noted Kannada writer and poet, who started life as a school teacher and then as Professor of English. He came under Gandhiji's influence and was sent to jail many a time. After Independence, he was a Member of the Constituent Assembly, Minister for Information and Broadcasting in the Government of India (1948-52) and Governor of Bihar (1952-57). He was also Chairman of Gandhi Smārakanidhi and Editor of "Saṁyukta

Karnataka", a popular daily of Karnataka.

During jail, Diwākar made a deep study of devotional literature of Vīraśaiva saints, the result of which is contained in *Vachana Śāstra Rahasya* ; his study of Haridāsis in Karnataka is embodied in *Haribhakti Sudhe*. His Introductions to these two anthologies are profound and thought-provoking. He also wrote a commentary on the *Bhagavadgītā* and translated Upanishads under the title *Upanishat Prakāśa*. His other works are *Satyāgraha*, *Sere Mareyalli*, *Yātrika* and a biography of Śrī Aurobindo (in English), which has been tr. into Kannada by Prahlāda Naregal and Nārāyaṇa Saṅgama.

As a poet, his small book *Antarātmanige*, resembling the *Vachana* form of the 12th century, is unique in its literary form. Its 57 lyrical outbursts, addressed to "Antarātmā" or the inner self, describe the moods of introspection, devotion and ecstasy. There is in them a sincere self-expression of a modern devotee, who is not bound to any particular creed and is eager to make a progress on the path of spirituality.

Diwākar's special contribution lies in interpreting Indian philosophy and devotional literature of Karnataka.

DOḌḌABELE, NĀRĀYAṆA ŚĀSTRĪ. See *Nārāyaṇa Śāstrī, Doḍḍabele*.

DOHARA KAKKAYYA. See *Kakkayya, Dohara*.

DRAVIDIAN LINGUISTICS. Seminar Papers ; *Proceedings*. Ed. by S. Agesthialingom and N. Kumāraswami Raja (Annamalai University, 1969).

D'SOUZA, N. Writer, whose *Dvīpa* (1978) is a novel on the helplessness among villagers when their village was to be submerged under the water of upcoming dam. His *Prajña emba Nadī* (1981) is a short story collection.

DUPAD, M.T. Scholar, who presents in a scholarly work (1984) a comparative study of *Śrī Krishṇa Pārijāta* of Kannada and *Bhama Kalapamu* of Telugu. Earlier, he had written his work : *Karnataka Janapada Raṅgabhūmi* (Bangalore, 1971).

DURGASIṀHA (fl. *c*. 1050). Poet, who was a minister and a commander of army under Chālūkya Rājā Jagadekamalla Jayasiṁha. The poet was born in a Brahmin family of Smārta Bhāgavata Sect and he got Harihara temples built in his native village.

The only work, which this poet-warrior has written is *Pañchatantra* (q.v.), which is a free rendering into Kannada of the Sanskrit original. But this Sanskrit *Pañchatantra* is different from the famous version of Vasūbhāga Bhaṭṭa. The stories are narrated in simple and idiomatic prose, interspersed with lofty and Sanskrit-ridden verse. Among the poets mentioned in the introductory verses of the work are Guṇāḍhya, Vararuchi, Kālidāsa, Kannamayya, Ponna, Pampa, etc.

DURVINĪTA. Poet, supposed to be identical with the king of the Gaṅga dynasty of the same name, who ruled in 550-600. Inscriptions praise him as a versatile scholar and *Avantisundarī-kathāsāra*, a Sanskrit work, metions that Bhāravi, a great Sanskrit poet, was for some time in the court of Durvinīta. Durvinīta was the author of *Śabdāvatāra*, a work on grammar (perhaps a commentary on Pāṇini's *Ashṭādhyāyī*), a Sanskrit version of Guṇāḍhya's *Bṛihatkathā* in Paiśāchī and a comm. on the difficult 15th sarga of Bhāravi's *Kirātārjunīya*. It is quite likely that being a

Kannada author, he would have prepared a Kannada version of the *Bṛihatkathā*, but none of his works in Sanskrit or Kannada is at present available. In the *Kavirājamārga* (q.v.), he is stated to be one of the best writers of Kannada prose.

DYĀVĀPṚITHVÍ. See *Gokak, Vināyaka Kṛishṇa.*

E

ECHCHESKE. See *H.S.K.*

EDURKALA ŚAṄKARANĀRĀYAṆA BHAṬṬA. Writer, whose work on the grandeur of the river Kāveri is *Śrī Kāveri Vaibhava* (1979). The work describes the origin of Kāveri, the places through which it flows, the place-history, mythology and incidents connected with them.

EECHANUR SĪTĀRAMAIAH JAYALAKSHMĪ. See *Jayalakshmī, Eechanur Sītāramaiah.*

EKKUNDI, S.R. Modern poet of the new generation, who has made worthwhile contribution to modern poetry. He has published collections of his poems. He has written prose works also. He has written on the life and contribution of Madhvācharya.

EMENEAU, MURRAY BARNSON (1904-). American Indologist, whose chief works are : *Dravidian Linguistics : Etymology and Folktales* ; *Collected Papers* (Annamalai University, 1967), *India and Historical Grammar* (Annamalai University, 1965), *Dravidian Borrowings from Indo-Aryan* (University of California Press, Berkeley, 1962) and with Thomas Burrow : *A Dravidian Etymological Dictionary* (Oxford, 1961 ; rev. ed. since printed).

ENKE. See *N.K. Kulkarni.*

EPIGRAPHIA CARNATICA. See *Rice, B.J.*

ERANNA, ITAGI. See *Itagi Eranna.*

ESWARACHANDRA VIDYĀSĀGAR. See *Vidyāsāgar, H.R. Eswarachandra.*

F

FLEET, JOHN F. (fl. 19th cent.). Foreign scholar, who edited and published a host of inscriptions in Kannada and Telugu. His work on inscriptions is *Corpus Inscriptionum Indicarum.* He has edited and published some ballads also.

FRAZER, ROBERT WATSON. Author of *Literary History of India* (New York, Scribner, 1898). This work embraces South India (pp. 300-331) and includes selections and translations of brief passages from important Tamil literary works.

FRERE, MARY ELIZA ISABELLA (1845-1911). American Indologist, who authored : *Old Deccan Days* ; *or, Hindoo Fairy Legends Current in Southern India Collected from oral tradition.* (Philadelphia : Lippincott, 1868 ; 7th ed. 1929 ; illustrations by C.F. Frere).

G

GAḌAKAR, LAKSHMAṆA RĀO. See *Lakshmaṇa Rāo Gaḍakar.*

GAḌAKAR, N.S. Modern writer, who is known for his essays.

GADĀYUDDHA (*Sāhasa Bhīma Vijaya*). Champū (982) by Ranna (q.v.), which is considered his masterpiece.

Based on the concluding portion of the *Mahābhārata* and influenced by *Pampabhārata* in general and its 13th *Āśvāsa* in particular, it reviews in 10 *Āśvāsas* the last fight with *gadās* (clubs) between Bhīma and Duryodhana. The poet would also have taken a clue from Bhāsa's *Urubhaṅgá* and Bhaṭṭa Nārāyaṇa's *Venisaṁhāra*, both Sanskrit dramas on a similar theme, but even after imbibing several influences, Ranna has produced a work, which though retells an old story, is original and brilliant and combines both poetic and dramatic elements. Scholars hold the view that *Gadāyuddha* was written as a drama, but later on it was converted into a *Champū*.

Draupadī is humiliated in Duryodhana's court ; she unbraids her tresses and takes the oath that she will not gather them up again till the evil-doers are adequately punished ; and Bhīma too declares that he will avenge the gross insult to Draupadī. The story thus rushes precipitably on till Bhīma and Duryodhana meet in the fatal fight with clubs and Duryodhana is done to death by Bhīma. But throughout the poem, Ranna's royal patron Satyāśraya, on whom the poet confers the title of "Sāhasa-Bhīma" is likened to Bhīma and becomes the real hero.

Pampa (q.v.) enthroned Arjuna at the end, while Ranna put Bhīma on the throne. Ranna also attributed the genealogy of his patron to Bhīma.

Some scholars are of the view that it is Duryodhana, who is the real hero of the poem ; it may not be so, but there is no doubt about it that the poet has generally stressed the lofty nature of Duryodhana.

Gadāyuddha is not a work of epic magnitude like *Pampa Bhārata* but it has attained poetic greatness in modest length.

GAI, G.S. Scholar, who is known for his *A Historical Grammar of Old Kannada* (Poona, 1946). He in known as a scholar in Kannada inscriptions.

GALAGANĀTHA, VENKATEŚA TIRAKO KULKARṆI (1869-1942). Pioneer and popular novelist, who was born at the village Galaganātha in Dharwar district of north Karnataka. A primary school teacher, he rose to better positions in the line and devoted all his leisure to the production of Kannada books by the dozen at a time when Kannada fiction was next to nothing. Some of his works are either translations or adaptations of works in Marathi and the rest are original.

His chief translated novels : *Īśvarī Sūtra*, *Prabuddha Padmanayane*, *Kamala Kumārī* and *Kannaḍagira Karmakathe* roused a spirit of patriotism among Kannadigas as the novels depicted the lives of Maharashtra and Rajput heroes. Galaganātha also wrote two original historical novels : *Mādhava Karuṇā Vilāsa* and *Kumudinī*, both based on the Vijayanagar Empire in Hampi ; they are full of verve and vigour. His works, including those on ethical and religious themes, are more than fifty. He also wrote essays on religious topics : "Dāmpatya", "Kuṭumba", "Hindu Samāja Vyavasthā", "Varṇāśrama Dharma", etc.

He was one of the two personalities, the other being Venkaṭāchārya (q.v.), who in the beginning of the 20th century, created interest in general public towards Kannada novel.

GAṄGĀDHARA MADIVĀLEŚVARA TURAMARI (1827-77). Scholar and prose-writer. Having started as a primary school teacher on a pittance, he rose to become a Head Master and Kannada Pandit in a normal school. His main works are *Kannada Kavitāpaddhati*, *Bāṇakaviya Kādambarī* and *Śabdamañjarī*; *Bāṇakaviya Kādambarī* is easily the best among his works. In his rendering of Bāṇa's *Kādambarī*, Turamari evolved a new prose style, which is simple and flowing.

GAṄGĀDHARA MALLIKĀRJUNAPPA NANDI (1944-). Poet, whose chief collections of poems are : *Udaya*, *Jyoti*, *Gīta Sudhe*, *Haveri Śivabasavara Suprabhāta* and *Śānti Dhāma* (1976).

GAṄGĀDHARA SWAMY. Writer, who has tr. into Kannada Badal Sarcar's drama as *Meravanige* (1984).

GAṄGĀDHARA VITHOBA CHITTĀL (1923-). Poet of the new generation, who has made worthwhile contribution to modern poetry. His poetical collections are : *Kalade Kare*, *Manukulada Hadu*, *Hariva Nīridu* and *Samparka* (1983).

GANGAVVA MATTU GAṄGĀMĀYĪ. See *Śaṅkara Mokashi Puṇekar.*

GAṆPATRĀO, PĀṆḌEŚVARA. See *Pāṇḍeśvara Gaṇpatrāo.*

GARRETT, JOHN. Foreign scholar, who authored *A Manual Canarese and English Dictionary* (1845), *A Canarese-English Pocket Dictionary* (1886) and *A Manual English and Canarese Dictionary* (1844 ; 5th rev. and enlarged ed., Bangalore, 1872 ; containing 23,000 words). He also authored *A Classical Dictionary of India* (1871). He was Director of Public Instruction in Mysore.

GARUḌA, SADĀŚIVA RĀO. See *Sadāśiva Rāo Garuḍa.*

GATTI, K.T. Writer, who is noted for his novels, *e.g.*, *Abrāhmaṇa* (1980), *Yugāntara* (1984), *Parusa*, *Punarapi Jananam*, *Asrutagana* and *Kāmayajña* (all 1985).

GAUḌA, ŚRĪKANTES. See *Śrīkantes Gauḍa, M.L.*

GHANALIṄGA (fl. *c.* 1500). Vīraśaiva saint-poet, who was a disciple of Toṇṭada Siddheśvara (q.v.). His *Vachanas* are lengthy and they do not have the beauty of compactness of the *Vachanas* of the 12th century. He displays, however, "great emotive and imaginative power, though the lyrical context of his writing is often diluted by what may be called learned obscurity".

GHANEKAR (1910-). Writer, who is known for his stories for children.

GIRADDI GOVINDARĀJ (1939-). Writer, who is in the Department of English, Karnataka University, Dharwad. His chief works are : *Saṇṇa Katheya Hosa Olavugaḷu* (New Trends in the Short Story ; 1965 ; 2nd ed. 1978), *Navya Vimarśe* (1974) and *Kādambarī : Vastu Mattu Tantra* (1977 ; all criticism). He has also written poems (*Śārada Laharī* ; long poem, 1956) and short stories (*Ā Mukha Ī Mukha* ; 1970) and has in 1981 published a collection of his literary articles. His chief short story is "Hangu" (The Obligation).

GIRIJĀ KALYĀṆA. *Champū*, which was composed by Harihara (q.v. ; fl. 1200).

It describes the marriage of Śiva and Girijā (Pārvatī) as described in Śaiva Purāṇas and Sanskrit poetry. In Sanskrit, Kālidāsa's *Kumārasambhava* has a similar theme, but whereas Kālidāsa's work ends with the death of demon Tāraka at the hands of Kumāra, born of the union of Śiva and Pārvatī, Harihara is primarily concerned with the character and personality of Girijā in her maiden form and his work ends with her marriage.

The story of *Girijā Kalyāṇa* moves in a leisurely manner, giving full length descriptions and it is only in the latter half that it gathers momentum. Harihara was a gifted story-teller and he knew how and where to move. He was, however, at his best when he got occasions to depict intense feelings of joy, anger, devotion and bravery. The lamentation of Rati on the death of her husband, Kāmadeva or Cupid and her prayer to Pārvatī to revive her dead husband is quite touching. Harihara also made slight changes in the story. For example, Girijā practised austere penance and succeeded in attracting Śiva to the place of her penance, though disguised as an urchin. The urchin abused Śiva in her presence at which she flew into a rage and struck him with ashes and made him reveal his identity.

R.S. Mugali, commenting on this work says : "Harihara tried to find a golden mean between the tradition of classical poetry and the spirit of change as evident in *vachana* literature but he did not quite succeed in doing so. He lost his sense of propriety and love of liberty as he fell a prey to the poetic convention of eighteen modes of description. The character of Pārvati oscillates between human and divine traits. With all this, his exceptional genius found vent in his imagery and diction and we have a foretaste of the sweet fare which followed in his later works."

GIRISH KARNĀḌ (1938-). Dramatist, who is known for his new technique and variety of themes in his one-act plays. Educated at Dharwar and Oxford, his significant plays : *Yayāti* (1961), *Tughlaq* (1964) and *Hayavadana* (The Horse-Faced Man, 1971) have been translated into several languages and have been staged by professional dramatic companies in several States. His *Yayāti*, though mythological, depicts 'the conflict between the idealism and altruism of youth and the fear of death hunting the old'. His *Tughlaq*, though inspired by Camus' *Caligula*, reconstructs the story of Tughlaq—'the mad king' of Indian history—on an epic scale. Tughlaq comes to the throne after murdering his father and brother. He proposes to shift the capital to Daultabad in order to promote Hindu-Muslim integration. Ṭughlaq kills all his enemies but he himself becomes pawn in the hands of washerman Aziz, whose stars rise even as the Sultan's sink. His *Hayavadana*, based on Thomas Mann's retelling of the "Betāla Pañchaviṁśati" story, won the Kamaladevi Chattopadhyaya Award. His recent dramas are : *Anjumallige* (1977) and *Hittina Hunja* (1980). He was also Director of the film : "Sanskāra".

GIRIYAMMA, HELAVANAKAṬṬE. See *Helavanakaṭṭe Giriyamma.*

GĪTĀ KULKARNI (1927-86). Writer, who is noted for her works : *Dīpa Minchitu*, *Sambandha* (novels), *Mauna Sandhana* (short stories) and *Mūru Nāṭakagalu* (plays).

GĪTĀ NĀGABHŪSHAṆA. Writer, whose novelettes are : *Hasimamsa mattu Haddugalu* and *Mapura Tayiya Makkalu* (both 1985) ; the first of these has been filmed.

GLASENAPP, HELMUTH VON (1891-1963). German Indologist, who wrote on Indian Literature in German, 3rd part of which includes "Die Dravidschen Literaturen" (Stuttgart, 1961).

GOKĀK, SARADA. See *Sarada Gokāk.*

GOKĀK, VINĀYAKA KṚISHṆA (1909-). Outstanding poet, dramatist, novelist and critic, who was born in a prosperous Brahmin family at Savṇūr in Dharwar district. After his brilliant academic career at Dharwar and Poona, he went to Oxford, where he got a first in English. He was the first Indian to receive this honour. He worked as Professor of English and Principal for over 3 decades and was appointed Vice-Chancellor of the University of Bangalore. He was President of the session of Kannada Sahitya Sammelan, which was held at Bellary in 1958.

One of the disciples of Bendre (q.v.), he joined his group "Geḷeyara Gumpu" and was its active member. Gokāk has combined in himself the modern outlook of a realist with a mystical vision of the divine. The philosophy of Aurobindo has provided the base for his thought, while the study of socialist ideology has heightened his social awareness.

Gokāk's chief collections, containing lyrics and longer poems are : *Payoṇa*, *Kalopāsaka*, *Samudragītagaḷu*, *Ikshu Gangotrī*, *Abhyudaya*, *Higgu*, *Navya Kavitegaḷu*, *Trivikramara Ākāśagaṅge*, *Dyāvāpṛithivī* and *Bāla Degula-dalli*. *Samudra Gītagaḷu* or the songs of the sea, in blank verse, were written on his journey to England, when he came face to face with the sea in all its moods. Poems like "Naukayantra" and "Illima Nyāya" reveal a new social awareness in the poet. It became more Pronounced in *Abhyudaya* and *Navya Kavitegaḷu* ; with the latter the poet ushered a new trend in Kannada poetry. *Dyāvāpṛithivī*, which earned him the Sahitya Akademi Award, contains his two longer poems : "Nīrada" and "Iḷāgīta", the former viewing the clouds from the earth and the latter looking at the earth from the aeroplane. Wealth of imagery and depth of vision have heightened the effect of the poems. The *Bhārata Sindhu Raśmi* (1978), an epic, deals with the period of Vedic renaissance but it also focuses on aspects of life which have a contemporary relevance.

His novel : *Samarasave Jīvana* is on an epic scale, consisting of about 1,300 pages. It deals with the life of three generations with the location expanding from a region in Karnataka to wider parts of the world. It consists of seven parts. Portraying accord and discord in conjugal life on a broad canvas, it is filled with a gallery of significant characters. His another novel, *Navayuga Pravartaka Narahari*, though independent, is a continuation of his *Samarasave Jīvana*. Besides his verse and song plays like *Mahāśvete* and *Tīraḍa Dāri*, he has also written full-length social plays in prose like *Jananāyaka* (conflict between the private and public life of a leader ending in tragedy) and *Yugāntara* (on synthesis of communism and spirituality) as also a one-act farce, called *Vimarśakavaidya*. He wrote a travelogue : *Samudradācheyinda* on his travel abroad ; it is in the form of letters and describes the strong and weak points of the English people. He has also written two more travelogues on his visits to Japan and America. He has written critical essays as well, where he analyses and integrates thought against the background of thinking in the East and the West. His collections of essays are : *Idina Kāvyada Gottu Gurigaḷu* (The Nature and Aims of Present-day Poetry ; 1946), *Navyate Hāgu Kāvya Jīvana* (1955), *Sāhitya Dalli Pragati*, *Kavi Kāvya Mahonnati*, *Jīvana Pāthagaḷu* and *Navyadhvani* (ed., 1956). His *Kavanagaḷalli Saṅkīrṇathe* (Complexity in Poems ; 1978) discovers the factors responsible for making a poem complex. His *Vimarśatattvagaḷu Mattu Prayogika Vimarśe* (ed. ; 1980 ; with R.G. Kulkarni) is on principles of literary criticism.

Gokāk is the author of many works in English also, notable among which are *The Song of Life and Other Poems*, *The Poetic Approach to Language* and *English in India—Its Present and Future*.

GOKULANĀTH, K. Modern scholar. He is a Reader in Kannada in the A.P.S. Degree College at Bangalore. His chief work is *Vijaya Dāsaru* (critical study of the life and works of Sri Vijaya Dāsa), a renowned Haridāsa of the 17th century. He has edited the *Ugabhogas* of Vijaya Dāsaru. Yet another work is *Haridāsara Nindā Stutigalu*. He has also contributed some articles to standard journals.

GOKULA NIRGAMANA (The Departure from Gokula). Lyrical drama (1945) by P.T. Narasiṁhāchār (q.v.), which describes the episode when Kṛishṇa leaves Gokula for Mathurā. Numerous works are available on the pangs of separation experienced by the Gopis at Kṛishṇa's departure, but the speciality of this work lies in this that it portrays the feelings of Kṛishṇa when he was away from Gopis.

GOLGOTHĀ. Poem of Govinda Pai (q.v. ; 1883-1963), which gives a very vivid picture of the events of the day on which Christ was crucified. A poem of 400 lines, it is adorned with apt imagery, significant detail and spontaneous diction. It abounds in metaphors and similes. The poet is at his best in his imaginative flight in this poem.

GOMMATA STUTI. See *Boppaṇa Pandita*.

GOPA KAVI (fl. 16th cent.). Poet, who was the author of two works : *Chitrabhārata* (on the story of Vatsalāharaṇa as in the *Mahābhārata* and called as such because it contains *Chitrakavitā*, *i.e.*, poetry of skilful composition) and *Nandi Māhātmya* (on Śiva's bull Nandi ; a more mature work in poetic quality rather than in narrative content). Gopa Kavi grew under the influence of Kumāravyāsa and Lakshmīśa (qq.v.).

GOPĀLA DĀSA (fl. 18th cent.). Poet, who is famous in his original name Bhagane. He belongs to Raichur district. His songs are full of devotion to God. He sacrificed his valuable 40 years in favour of his disciple Śrī Jagannātha Dāsa of Māṇwi, who wrote the famous book : *Harikathāmṛitasāra*. About four hundred songs of Gopāladāsa are published.

GOPĀLA KṚISHṆA AḌIGA (1918-). Well-known poet, who, as Professor of English, had imbibed some of the best trends in English poetry. From a romantic, he changed to a modernist saying that the romantic period of Kannada poetry was over. In the earlier collections of his lyrics : *Bhāvataraṅga*, *Kattuvevu Nāvu*, *Nadedu*, *Banda Dari* (The Path Traversed ; 1952), the romantic strain is quite prominent. It is in his later poems : *Bhūmīgīta* and *Chaṇḍemaddaḷe* (q.v.) that the modernist technique made much headway. Some of his poems like *Kṛishṇana Kolalu* (1952), *Himagiriya Kandara* (1952) and *Gondalapura* are modernist and remarkable in their form and content. There is subtle imagery and novel diction in such poems, though in his style, English words and quotations figure and colloquialisms are interspersed with serious diction. He also wrote essays on the possibilities in the usage and extension of the scope of Kannada language and on socio-political aspects of Indian life (*Maṇṇina Vāsame*, 1966). His poetical works and essays have been collected in anthologies entitled *Samagra Kāvya* and *Smagra Gadya* respectively. His anthology of poetry entitled *Vardhamāna* (1972) received the Central Sahitya Akademi Award in 1975. He has been editing a literary quarterly "Sākshī" (revived after a brief closure) ; *Anāthe* and *Ākāśadīpa* are his novels. In 1980, he brought out *Mulaka Mahashayaru*, a collection of his poems as also a collection of his selected critical articles. His poetical collection appeared in 1983 is *Battalarada Gaṅge*, while *Adigara Lekhanagaḷu mattu Munnudigaḷu* (1983) is a collection of some of his articles and forewords written to various books.

GOPĀL KṚISHṆA RĀO, K. (1906-67). Prominent short story writer, who was born at Koḍagahallī neaṛ Bangalore. Inspired by Māsti (q.v.), he started writing short stories. His prominent short stories are : "Bangārada Dābu", "Kondavila Māru", "Māgaḍī Raṅga", etc. *Kensington Park* is his another work. In his short stories, he has depicted the joy of life, though the social incongruities have also been attacked. There is also a stress on character-study. *Gītagaḷu* is a collection of his poems.

GOPĀLA VĀJAPAYĪ. Writer, whose *Doddappa* (1983) is a drama.

GORŪRU RĀMASWAMY IYENGAR (1904-). Story-teller and humorist of remarkable insight and ability. Having been born and brought up in rural surroundings, he has a wonderful knowledge of rural life. He has a vast gallery of characters in his sketches and stories and has enriched Kannada by his pen-pictures of many interesting characters in rural life. He has been honoured by the University of Mysore. His main works are : *Namma Urina Rasikaru*, *Halliya Chitragaḷu*, *Halliya Balu* (1943), *Vaiyayarī*, *Garuḍa Gambada Dasayya*, *Mareyada Maramma* (1979), *Haleya Palakeya Mukhogaḷu* (1980 ; on old familiar faces) (sketches and stories), *Hemavati*, *Malenādavaru* and *Mērīvaṇige* (novels). On his visit to America, he has written a travelogue : *Amerikadalli Goruru* (1980). His important short story is "Nāya Bāla" (The Dog's Tail).

GOURAMMA. Modern writer, who is noted for her short stories. She has handled her themes deftly. She is called Kodagina Gouramma. *Kanbain* is her famous short story collection.

GOURISH KAIKINI (1913-). Writer, whose chief works are : *Krauñcha Dhvani* (verse plays), a collection of plays in 1980 and a Marathi translation of R.S. Mugali's *History of Kannada Literature*. He has also written a biography, a work on Marxism and a critical study of modern Kannada literature : *Kataksa* (1981).

GOVER, CHARLES E. (d. 1872). English indologist, who was the author of *The Folk-Songs of Southern India* (Madras, 1871, London, 1872, 2nd ed. Madras, 1959). It includes English translations of folk-songs of South India.

GOVIND A. JALIHAL (1936-). Poet and critic, whose chief works are *Gadyadinda Padyakke* (1973 ; poetry), *Vaṁśavṛiksha Mattu Sanskāra* and *Kāvyamanthana* (both criticism).

GOVINDA PAI, M. (1883-1963). Renowned poet, researcher and critic, who was born at Mañjeśvar in south Kanara. After graduation from Madras University, he devoted all his time and energy to study and research. He has written poetry of high order and the title of 'Rājakavi' was conferred upon him by the Madras Government. He had command over several languages including old Kannada, Sanskrit, Greek, German, English, Bengali, etc. and he made valuable and original contribution to Kannada scholarship in the field of the history of Karnataka and the history of Kannada literature. He was President of the session of Kannada Sahitya Sammelan, which was held at Bombay in 1950.

His original stray poems have been collected in *Gilivinḍu* and *Nandādīpa*, while *Kannadigaratāyi*, *Minchulli*, *Beku Beḍa*, etc. are his popular poems. He rendered Omar Khayyam in a long poem as also translated several Bengali poems and a German poem into Kannada. He has, however, been highly successful in his longer poems in which he has described the last day in the lives of the great men of the past. *Golgothā* (q.v.) in 400 lines and *Vaiśākhi* in 600 lines describe respectively the last day in the life of Christ when he was crucified and of Buddha when he attained Nirvāṇa ; the latter has, however, not attained the sustained imaginative height of the former. He also composed some lyrics. There are about 180 poems big and small authored by him. *Hebberalu* is a tense drama based on the episode of Ekalavya in the *Mahābhārata*. The 1942 Quit India Movement has been dramatised by him in his *Chitrabhānu*. He has translated eight Japanese plays into Kannada and has also written a critical study of these plays. His letters have also been published. He wrote as well some essays, in which *Barahagārana Haṇeyabaraha* is noteworthy. Apart from writing research articles, he has written a few essays in the lighter vein. *Gōmmaṭajina-stuti* is based on the story of *Gommaṭeśvara*. His research works are : *Veṇurina Śilaśasanagaḷu* and *Muru Upanayasagalu*. His writings are a testimony of his deep knowledge of history and mature study.

Govinda Pai is acclaimed as one of the eminent poets of the modern period ; in the field of scholarship, he especially studied the data and life of old Kannada poets.

GOVINDARĀJ GIRADDI. See *Giraddi Govindarāj*.

GOVINDA RĀO, G.K. Writer, who is known for his novel *Īśvara-Allāh* (1979). He also tr. into Kannada some plays and short stories.

GOVINDA RĀO, M. See *Mādhava Kulakarni.*

GOVINDA RĀO, M.R. (d. 1982). Scholar in Kannada Dāsa Sāhitya. He has translated several Upanishads in verse form into Kannada : *Kaṭha, Chhāndogya, Īśāvāsya, Talavakāra,* etc. He has written more than half a dozen biographies of Haridāsas. He has pub. in three volumes his own Kīrthanas, which are more than one hundred. He passed away in 1982 at a ripe age of about 90 years.

GOVINDARĀO, TENGSE. See *Tengse Govindarāo.*

GOVINDA VAIDYA (fl. 18th cent.). Poet, whose *Kaṇṭhīrava Narasiṁharāja Vijaya,* written in *Sāṅgatya* metre, is mainly a historical work, dealing with the life and the exploits of Kaṇṭhīra Vanarasarāja Woḍeyar, a ruler of the Mysore dynasty. It gives a graphic description of the political conditions and of the life of the people during those disturbed days.

GOWḌA, JAVARE. See *Javare Gowḍa, D.*

GOWDA, JOLADARASI DODDANA. Writer and actor, whose chief work : *Nande Nanodide* (1979) is an autobiography. He is known as a reputed Gāmaki (Singer of Poetry). His *Bayala Galikeya Belagu* (1985) is an exhaustive commentary and criticism of *Śūnyasampādane* (q.v.).

GOWDA, KEMPE. See *Kempe Gowda, K.*

GOWDA, KUŚALAPPA. See *Kuśalappa Gowda, K.*

GOWDA, LAKKAPPA. See *Lakkappa Gowda.*

GOWDA, RĀJE. See *Rāje Gowda, H.K.*

GOWDA, ŚAṄKARA. See *Śaṅkara Gowda, K.V.*

GOWDA, SARASWATI. See *Saraswati Gowda.*

GOWDA, SOMA ŚEKHARA. See *Soma Śekhara Gowda.*

GRĀMĀYAṆA. See *Raobahādur Kulkarni.*

GRIERSON, SIR GEORGE ABRAHAM (1851-1941). Celebrated Indologist, who was the author of *Linguistic Survey of India,* Vol. 4 of which covers Munda and Dravidian Languages by Sten Konow (Calcutta, 1906 ; reprint 1967). He also authored *Modern Vernacular Literature of Hindustan* (Calcutta, 1889).

GṚIHABHAṄGA (The Breaking of Family). Novel (1970) by S.L. Bhyrappa (q.v.), which is the saga of a rustic woman, who fights for the survival of her children in a cruel and hostile environment. A husband, who is a curse, a foul-tongued mother-in-law, cantankerous neighbours, a moth-eaten social set-up, poverty, disease—nothing can daunt the heroic humble woman, who lives and struggles so that her children may survive. She is crude, ignorant and harsh of tongue, but she represents the elemental power of woman as mother.

GUBBANNANAVARA, ŚIVĀNANDA. See *Śivānanda Gubbannanavara.*

GUBBI MURIGARADHYA. Writer, whose *Śṛiṅgāra-Chāturyollāsinī*, a romance, appeared in 1896.

GUBBI VIRANNA (1889-1972). Author of *Kaleyē Kāyaka*, which abounds in a variety of anecdotes reflecting the rich experience gained by the artiste during his theatrical career of over half a century (1917-67).

GUDIBANDE PŪRṆIMĀ. Writer, who is noted for her novels *Olaginade Bere* (1983) and *Bhram* (1984). She has also pub. a collection of her poems : *Beru* (1984).

GUHĀ. See *Subrahmaṇya Śāstrī, Modagaṇahaḷḷi.*

GŪLŪRU SIDDHAVĪRANĀCHĀRYA. See *Śūnyasampādane.*

GULVĀDI ANNĀJIRĀO. Early novelist, whose *Rohiṇi* was published in 1907.

GULVĀḌI VENKAṬA RĀO. Writer, to whom goes the credit of writing the first social novel, *Indirā Bāī* (1899) ; as the sub-title *Saddharma Vijayavu* (The Victory of Righteousness) suggests, it has its didactic purpose, though its object is not to uphold traditional values.

GUṆANANDI (fl. 9th cent.). Poet, whose works are not extant, though they were looked upon as standard ones in his time.

GUṆAVARMĀ I. Jaina poet of the court of Gaṅga king Ērēyappa (907-20). He was the author of the *Harivaṁśa* or *Nemināthа Purāṇa* and *Śūdraka* in which he compares his royal patron to king Śūdraka. Both the works are no longer extant, but many quotations from his works are found in two old anthologies of Kannada poetry. They seem to have been *Champū* works, anticipating the classical composition in the high-flown style of the era before Pampa.

GUṆAVARMĀ II (fl. *c.* 1215). Jaina poet, who was patronized by Śānti Varmā and was a disciple of Munichandra. He was the author of *Pushpadanta Purāṇa* and *Chandranāthāshṭaka* ; the first work in *Champū* style belongs to the Jaina Puranic tradition and describes in 14 cantos the life of Pushpadanta, the 9th Tīrthaṅkara, while the second poem eulogises Chandranātha, the deity of the Tribhuvanatilaka Jaina temple in Kolhāpur and is composed in *Mahāsragdharā* metre. Guṇavarmā was one of the best *Champū* writers of his times.

GUṆḌAPPA, D.V. (1888-1975). Poet of the 1st generation, who was born at Mulbāgil in Kolar district. After passing high school examination, he could not continue his studies in college Whatever he learnt was from self-study. He started his career as a journalist, edited several Kannada and English papers and magazines and gave the lead to scientific and modern thinking on political, economic and cultural matters. He took part in active politics as a member of the old Mysore Assembly and as a member of several other bodies. He was Vice-President of the Kannada Sahitya Parishat for 4 years and was the President of the two sessions of Kannada Sahitya Sammelan. He was the founder of the Gokhale Institute of Public Affairs, Bangalore and edited its journal "Public Affairs" since 1949 till his death.

Guṇḍappa's stray poems are collected in *Vasanta Kusumāñjali* and *Nivedana*, while *Antaḥpura Gīte* is a collection of his popular songs, describing the beauty of the bracket figures in the famous Chennakeśava temple of

Belūr ; "Vanasuma", "Dārihokaru", etc. have been exceptionally popular songs due to their musical quality. His *Belūrina Śilabalikeyaru* (The Stone Girls of Belūr) is a famous ode. He also rendered *Omar Khayyām* into Kannada under the title *Umarana Osage.* His *magnum opus,* however, is *Manku Timmana Kagga* (The Tedious Speech of the Dull Timma ; 1943 ; q.v.), a poem of nearly one thousand stanzas of four lines each ; it is a profound commentary on life by a poet of mature judgement. His *Marula Muniyana Kagga* (1984 ; a posthumous publication) is a collection of independent quatrains of terse, didactic verse.

His drama, *Vidyāraṇya* is a readable play, while *Gītaśākuntala* presents *Śākuntala* drama in a new form. He also rendered Shakespeare's *Macbeth* into Kannada. As a critic, his works are : *Sāhitya Śakti, Jīvana-Saundarya Mattu Sāhitya, Sanskṛiti,* etc. In his essays there is a clear logic and dignity of style. *Bāligondū Nambike* is a thoughtful work, while *Rājyaśāstra* is his work on polity. His *Vandemātram* in Kannada created a revolutionary fervour during the Satyagraha days in Mysore. He also wrote biographies : *Diwān Raṅgāchārlu* (1911 ; Diwan of Mysore), *K. Gopālakṛishṇa Gokhale* (1915), *Vidyāraṇyara Vṛitttānta, Vidyāraṇyara Samakālīnaru,* etc. His monumental work, *Jīvana Dharma Yoga* is a systematic and comprehensive commentary on the *Bhagavadgītā*, which had earned him the Sahitya Akademi Award in 1967. Among his other scholastic works are : *Contemporaries of Sāyaṇāchārya, Purushasūkta* and *Īśopanishad*, the latter two being critical explanatory works and the first one a piece of historical research. He produced children literature as well and *Bekkoli* is such a work. His autobiography has been pub. under the title *Sankīrṇa Smṛiti Sampuṭa* (1977). The *Jñāpakachitraśāle* (The Portrait Gallery of the Memory ; 1969-74) in 8 volumes contains his vivid and lively accounts of the cultural and intellectual life of old Mysore in the last decades of the 19th century and the first half of this century. There are innumerable portraits of men and women from all walks of life.

Guṇḍappa's style is mature, learned and is marked by profundity of thought.

GUṆḌAPPA, L. (1906-). Writer, who was born at Matighaṭṭa in Tukkūr district. His chief works are : *Bhāsana Ekāṅka Nāṭakagaḷu, Ādi Purāṇasaṅgraha, Bhāratiyavara Kavanagaḷu* and *Haḷḷiyahādugaḷu* (collection of folk-songs). He has done research on Bhāsa and has collected folk-songs. He has translated into Kannada Tolstoy's short stories as also Subrahmanya Bhārati's Tamil poems. He has prepared a dictionary for journalists as well. He worked for some years as chief editor of Kannada Dictionary at Kannada Sahitya Parishat, Bangalore. He has translated 300 poems of Tamil *Tirukkural* into Kannada. "Sohrab-Rustum" is his narrative poem for which be got University medal.

GURUBASAPPA FAKĪRAPPA HALKAṬṬI. See *Halkaṭṭi, Fakīrappa Gurubasappa.*

GURU BASAVA (fl. *c.* 1430). Lingāyat poet, an eminent guru and a contemporary of Devarāya II (1419-46). He was the author of the Sapta-kāvya ("Seven Classics")—six in *Shaṭpadī* metre, expounding aspects of the doctrine in the form of dialogues between a guru and his disciple and the seventh *Avadhūta-gita* consisting of songs in praise of detachment. Of his works the *Manovijaya Ravyam* is the best. It is characterised by clear thinking, systematic presentation and a simple and clear style. Its author shows that he was a model teacher.

GURURĀJA CHARITRA. Work by Siddha Nanjeśa (q.v.; fl. 1650), which contains stories of many Śiva devotees. Written in *Shatpadi* metre, it gives a very useful account of Vīraśaiva Gurus, Āchāryas, Saints and Poets. It also describes the 25 *Līlās* of Śiva. The work has been edited by Bhūsnūrmaṭh. For writing a history of Kannada literature or a history of Vīraśaiva religion, it is an indispensable work.

H

H.S.K. (H.S. KṚISHṆASWĀMY IYENGAR ; 1920-). Writer, who is known for his success in writing biographical essays and pen-portraits of literary characters. He has given hundreds of interesting profiles of eminent persons in all walks of life in the featured series of the popular weekly magazine "Sudhā" ; pub. in book-form, *e.g.*, *Ettarada Vyaktigalu*. He has written essays as well, *e.g.*, *Jedana Bale*, *Namma Abhivriddhi Yojanegalu*, *Surahonne*, etc. He also wrote : *Śrī Rāmānuja*, a biographical sketch. He ed. *Kannada Viśvakośa* of Mysore University as well. He has also pub. in 1981 a collection of his articles. In 1984, he has ed. a massive volume *Dāsasāhitya Darśana* (1984), which contains articles covering several aspects of Dāsa Sāhitya : historical, social, religious and literary.

***HADIBADEYA DHARMA*.** Poem by Honnamma (q.v. ; fl. 1700), which describes the duties of a devoted wife in the popular *Sāngatya* metre. A good poem, mainly exhortative in contents, it has little narrative interest though short stories drawn from the *Rāmāyaṇa*, *Mahābhārata*, *Manu Smṛiti*, etc. are quoted by way of illustrations. The poetess has condemned the attitude of some people, who look down upon women. For example, she says : "It is the woman as mother, who has given birth to all of us. Those who look down upon woman saying 'Woman !', 'Woman !', are themselves blind, though they have eyes." She has espoused the cause of woman and simultaneously described the duties of an ideal married woman. The style of the poem is a model of pure and chaste Kannada. The composition in the *Sāngatya* makes delightful reading.

HAKARI, DEVENDRA KUMĀRA. See *Devendra Kumāra Hakari*.

HALKAṬṬI, FAKĪRAPPA GURUBASAPPA (1880-1964). Well-known scholar, who is known for his bringing to light the vast *Vachana* literature with admirable devotion and wrote books on the lives of Vīraśaiva saints. Born in a famous Vīraśaiva family, he was a pleader by profession and practised at Bījāpur. A great scholar of Kannada, Sanskrit and Marathi, he was a versatile genius. He was the first to collate and bring to light by patient industry the *Vachanas* or sayings of Vīraśaiva mystics of the 12th century, which would have been destroyed by ants or otherwise. He went from village to village, collected palmleaf manuscripts, made a thorough study and edited them. It was due to his efforts that scholars have come round that *Vachana* literature is a great contribution to world literature. The *Vachanas* are the Upanishads of Kannada and the authors of the *Vachanas* are Rishis. He also brought to light old stone inscriptions. He started a journal 'Śivānubhava', which was exclusively devoted to the Vīraśaiva literature. *Śivānubhava Śabdakośa* is his great contribution to the study of Vīraśaiva literature. He also published the basic material for the preparation of biographies of Basava, Allamaprabhu and other Vīraśaiva saints. His other works are : *Vachana-Śāstra-sāra* (3 Pts.), *Amaraganādhīśvara Charitregaḷu*, *Śivaśaraṇa-Charitregaḷu* (3 Pts.). Besides his journal 'Śivānubhava', he started a weekly paper known as 'Nava Karnataka'. In 1956, he was awarded the D. Litt. degree by Karnataka University, Dharwar for his contribution to the study of Vīraśaiva literature.

HALMIDI INSCRIPTION. Earliest Kannada inscription of A.D. 450 in prose, which records the grant of the village of Halmidi and Mulivalli to one Vija-arasa, the son of Ellabhatari, in recognition of the victory he gained in battle, having fought at the instance of Paśupati.

HALSAṄGI, CHENNAMALLA. See *Chennamalla Halsaṅgi 'Madhurachenna'.*

HAMPANA, KAMALĀ. See *Kamalā Hampana.*

HAṀSA DAMAYANTĪ MATTU ITAR RŪPAKAGAḶU. See *Narasiṁhāchār, P.T.*

HANAMANTGAD, ĀNANDA. See *Ānanda Hanamantgad.*

HANNERADU MAṬH. Writer, who is noted for his drama *Svāmigala Svamara* (1980).

HANUMANT RĀO KANDAGAL. See *Kandagal, Hanumant Rāo.*

HARḌĒKAR MAJAPPA (1886-1947). Author of *Śrībasava-charitre* and *Swami Rāma Tīrtha*, both biographies.

HARIDĀSA BHAT, K.S. (1924-). Writer, whose chief works are : *Avaru Yuddhakke Hogalilla* (short stories), *Lokabhirāme* (3 vols., essays), *Italia Nanu Kandante*, *Jagadagala* and *Omme Russia Innome Italia* (travelogues) and ed. of the Felicitation Volume in honour of Śivarāma Kāranth (q.v.).

HARIHARA DEVA (fl. 13th cent.). One of the greatest Kannada poets, who originally was perhaps a Vedic Brahmin but was converted to Vīraśaivism. Disciple of Māyideva of Hampi, he was the maternal uncle of Rāghavāṅka (q.v.). He was in the service of Hoysala king as an accountant but left his service and spent many years at Hampi in his devotion to Virūpāksha (a form of Śiva), the deity of Pampa region. On account of his devotion to Śiva, he is also known by such names as Śivakavi, Bhaktakavi, etc. His works are : *Pampāśataka*, *Rakshāśataka*, *Muḍigeya Ashṭaka* (8 stanzas), *Girijā-Kalyāṇa* and *Śivagaṇada Ragalegaḷu.*

The first two works : *Pampāśataka* (in praise of Virūpāksha of Hampi) and *Rakshāśataka*, containing 100 stanzas each, are biographical and reveal how Harihara renounced the worldly way to become a devotee of Śiva. He wanted to sing only of Śiva and not even of Vishṇu and Brahmā. He also appealed to his fellow-poets not to compose poems in praise of mortals but to adore Śiva only. Thus Harihara set up a new tradition in Kannada poetry. Several Vīraśaiva poets, who followed him adopted 'Hariharamārga', *i.e.*, the path of Harihara and did not sing of Rājās, etc. *Girijā-Kalyāṇa* (q.v.), a Champū, is on the marriage of Girijā (Pārvatī) and Śiva. *Śivagaṇada Rāgalegaḷu, i.e.*, biographies of Śaiva saints, are said to be 102 in number and they vary in length and quality, but they are poetic biographies, written in *Ragale* metre (resembling the heroic couplet in English verse), a metre rarely employed by classical poets. *Basavarājadevara Ragaḷe* (q.v.) is one of the finest biographies of Basaveśvara (q.v.) and it occupies a high place in Kannada poetry. Harihara's other prominent biographies are : *Nambiyaṇṇana Ragaḷe*, *Tirunīlakaṇṭha Ragaḷe*, *Mahādeviyakkana Ragaḷe*, *Prabhudevara Ragaḷe*, *Pushya Ragaḷe*, *Revaṇasiddheśvara Ragaḷe*, *Gundayyana Ragaḷe*, *Adayyana Ragaḷe* and *Vīrabhadradevara Ragaḷe*. It is the biographies which gave him vast scope for the fullest expression of his personality. In the case of *Champū*, he evolved a new form of writing alternately one canto in complete verse of *Ragaḷe* metre and another in entire prose.

One of the greatest poets in Kannada, he dedicated his life to Śiva and poured forth the best in him in his works, revealing his deep insight, intense devotion and spontaneous expression.

HARIKATHĀMṚITA-SĀRA. See *Jagannātha Dāsa*.

HARIŚCHANDRA KĀVYA. Poem by Rāghavāṅka (q.v. ; fl. 1200), which is regarded as his masterpiece.

The story of Hariśchandra is very old and Rāghavāṅka has admitted that he took the seed of the story from the past and made it grow into a big 'poetic tree' by his nurture. The novelty of this poem lies in the original presentation of an age-old theme. Rāghavāṅka has told this story convincingly and has replied to the question : Why did Viśvāmitra think of persecuting Hariśchandra persistently ? Indra once asked the sage Vasishṭha whether there was a king on earth, who did not deviate from truth even once. On his mentioning the name of Hariśchandra, another sage Viśvāmitra, who had permanent animosity against Vasishṭha, flew into a rage and took an oath that he would expose Hariśchandra as untruthful and falsify his opponent's claim. Viśvāmitra employed various devices to test the truthfulness of Hariśchandra. One such device was devised by the poet himself. Hariśchandra once unknowingly enters the hermitage of Viśvāmitra for rest, while he is on his hunting expedition. Taking advantage of the situation, the sage creates damsels out of nothing. As these are born of wrath, hatred and unprovoked hostility of the sage, they are considered as low-born. They sing a charming song, which pleases Hariśchandra and he offers all his jewels to them. They then request the king to accept them as his wives, to which Hariśchandra does not agree. Viśvāmitra pressurises the king to accept the damsels in marriage but Hariśchandra says that he is prepared to renounce his kingdom rather than marry the girls. Viśvāmitra is awaiting such an opportunity and then follow the sufferings of the truthful king. The message that the poet conveys through the story of Hariśchandra is that God is Truth and Truth is God. Truth is the Divine Law, the very principle of life. He who follows it will have to go through fire but God is ultimately sure to bless him.

Rāghavāṅka is only next to Ranna (q.v.) in giving a poem, which possesses great sense of drama. He has given full vent to his rich power of dramatic narration in this poem. Whether from the point of plot-construction, characterization, sentiment or dialogue, it is a work of high quality in every respect. There are no doubt blemishes but as compared to this rich piece of art, they are minor. The poet's assertion that no other work equals his work, appears to be mostly true.

HARKNESS, HENRY. British Indologist, who authored *Ancient and Modern Alphabets of the Popular Hindu Languages of the Southern Peninsula of India* (London, 1837).

HAROGADDA MANAPPA NĀYAK. See *Nāyak, Harogadda Manappa.*

HAVANŪRA, ŚRĪNIVĀSA. See *Śrīnivāsa Havanūra.*

HEGḌE, LAKSHMINĀRĀYAṆA RĀMAKṚISHṆA (1923-). Scholar, whose *Gondara Padagalu* (ed.) is a collection of folk-songs. His *Namma Janapada Kathegaḷu* (ed. folk tales), *Janapada Jīvana Mattu Kale* (1977), *Gumateya Padagalu* (1978), *Mukri Mattu Holeyara Padagalu* (ed. folk-songs), *Siddiyara Kathegalu* and *Karavaliya Kathegalu* are important studies in folk-literature.

HELAVANAKAṬṬE GIRIYAMMA (fl. *c.* 1750). Poetess, who was born in a Brahmin family at Helavanakaṭṭe village near Malebhunch in Chitradurga district of Karnataka. From her childhood, like Mīrā, she was Kṛishṇa-mad and wrote some songs and stories under divine inspiration. She was in love with Kṛshṇa in his child-form. She was married, but on the very first night her husband saw a snake in her bed chamber, got frightened and left her. Thus she became a recluse. She was a woman mystic of astounding power, following in the trail of Akkamahādevī (q.v.) of the 12th century. Her works are : *Chandrahāsana Kathe* (on the story of Chandrahāsa, a devotee of Vishṇu), *Sītā Kalyāṇa* (on the marriage of Sītā and Rāma), *Uddālaka Kathe* (on the story of Uddālaka) and some devotional songs. Another work, *Brahmakoratathi* is also attributed to her. Her language is pure Kannada.

HEMĀ, Mrs. (1954-). Writer, whose chief work : *Musukidi Mabbinali* (1978) is a short story collection. In collaboration with Thippeswamy, she has translated from Hindi a biography under the title *Lohia* (1978). Her poetical collection is *Virahotsava* (1983).

HEMMIGE, DESIKĀCHĀR. See *Desikāchār, Hemmige.*

HEMMIGE, KAMALĀ. See *Kamalā Hemmige.*

HINGAMIRE, BUDDAPPA (1933-). Poet and writer, whose chief works are : *Haddugala Hadu* (1977 ; poetical collection), *Ahalye* (drama), *Hosakāvya Hosa Dikku*, *Kannadadalli Śokakāvya* and *Ilidu Ba Tayi* (criticism).

HIRANNAYYA, K. (d. 1953). Foremost amongst the humorists in the Kannada theatre in the early 20th century, he used stage humour with satire and didacticism as its components. Besides his being a professional playwright, he has a place in the history of Kannada drama. In his social satires like *Panganāma*, *Makmal Ṭopi* and *Devadāsi*, humour is elevated to an intellectual status. Among his most popular plays is *Echchamanāyaka*, a historical play based on an episode of the 18th century.

HIREMALLUR IŚVARAN. Modern writer, who is known for his progressive short stories. He has written several essays also. He is a scholar also.

HIREMAṬH, PAÑCHĀKSHARĪ. See *Pañchāksharī Hiremaṭh.*

HIREMAṬH, R.C. (1922-). Scholar, who was Director of Kannada Studies in Karnataka University, Dharwar. His *Structure of Kannada* is an important work in the field of linguistics. By his systematic text-editing, he has paved the way for the study of old Kannada works. He has ed. the works of Suraṅga and Rāghavāṅka and his exhaustive critical Introductions to these works are very important. He made a thorough study of Vīraśaiva literature and is considered as an authority on this literature. *Mahākavi Rāghavāṅka* is his famous critical work, *Sumanāñjali* is a collection of his poems, while *Hariśchandra Nāṭakam* is his drama. His literary articles appear from time to time in various magazines.

HIREMAṬH, S. SIDDHARĀMASWĀMY (1931-). Poet, who writes for the underdog. His poetical collections are : *Kayaka Nīti*, *Anveshane* and *Kempu Kavangaḷu* (1978).

HIRIYANNA, AMBĀLIKE. See *Ambālike Hiriyanna.*

HONNAMMA (fl. 1700). Poetess, who was attendant (*Dāsī*) on the queen of Chikkadeva Raya Wodeyar, Mahārājā of Mysore (1672-1704). The court-poet Singarārya (q.v.) discovered her poetic talent and imparted her the necessary education and training. At the instance of the Mahārājā, the queen persuaded her to express herself in verse. She composed *Hadibadeya Dharma* (Duties of a Devoted Wife ; q.v.) in the popular *Sāṅgatya* metre, in which she quoted stories from the *Rāmāyaṇa*, *Mahābhārata*, *Manu-smṛiti*, etc. by way of illustrations. She was a champion of the rights and duties of women and her voice was compelling. She was awarded the title of 'Kāvyadevī' by the Mahārājā.

HONNĀPURAMAṬHA. Modern writer, who is known for his biography : *Abraham Lincoln.*

HONNEGOWDA, SUŚĪLĀ. See *Suśīlā Honnegowda.*

HOYISHAḶA. See *Āragam Lakshmaṇa Rāo.*

HULBERT, HOMER BEZALEEL (1863-1949). Author of *A Comparative Grammar of the Korean Language and the Dravidian Languages of India* (Seoul, 1905).

HULIGOL, NĀRĀYAṆARĀO KṚISHṆARĀO. See *Nārāyaṇarāo Kṛishṇarāo Huligol.*

HŪLI ŚEKHARA. Writer, who is noted for his drama *Kalyāṇadalli Ondu Krānti* (1984).

HURALI BHĪMARĀYARU (1885-1970). Writer, who is known for his *Rajiyā Bēgum*, a biography of Razia Begum.

I

ICHANURU ŚĀNTĀ. Modern novelist, who is noted for her novels and short stories.

IGGAPPA HEGGAḌEYA VIVĀHA PRAHASANA. First play (1887) in modern Kannada, which was written by Venkaṭaramaṇa Vighneśvara Śāstrī.

Divided into many brief scenes, this short play has another title, namely 'the result of the sale of a bride'. A 60-year old man, Iggappa Heggaḍeya, who has already lost two wives, 'buys' a young bride and marries her. Meanwhile, the bride's father, who gave his daughter for the sake of money, also dies. The girl herself is forced to take refuge in abortion and thus is branded a criminal. Considering that the crime lies with society, the judge gives her only a light sentence.

IMRAPURA, SOMA ŚEKHARA. See *Soma Śekhara Imrapura.*

INĀMDĀR, VENKAṬESH MĀDHWARĀO (1912-86). Prominent novelist, who was born in a prosperous Brahmin family of north Karnataka. He did M.A. in English and was appointed a Professor. His chief novels are *Eradu Dhruva*, *Śāpa* (how the tainted life of parents turns out to be a curse to their children), *Kanasinamane*, *Murābṛiṭṭe* (how a married woman goes astray, when she wants to lead an independent life), *Urvaśī*, *Ī Pariya Sarebagu*, *Chitralekhā*, *Triśaṅku*, *Musukida Dāri*, *Navilu Naukā*, *Kaṭṭidamane*, *Bāḍidahū*, etc. In his novels, he has analysed with a fine understanding some of the problems of the educated middle class. His dialogues have a special grip. He also tr. Khāṇḍekar's famous novel, *Yayāti* into Kannada. His *Śivarāma Kāranta* : *Baduku* (1978) is an assessment of the life and works of Kāranta, the Jñanapīṭh Award winner, while his another work discusses the two great novels of Kuvempu. He also wrote a drama : *Bidugade* (1980) as also two works on the novels of Śrinivāsa and his *Rāmapaṭṭābhisheka*. His *Āloka* (1981) is a critical study of Kannada novels. A felicitation volume : *Navanīta*, ed. by M. Rājagopālāchārya was presented to Ināmdār, which presents serious studies of his works. His B.R. Ambedkar, a narrative work earned the State award for Literature.

INDIRĀ, M.K. (1917-). Novelist, who was born at Tīrthahallī, a picturesque place in Melanāḍu. She belonged to a cultured and respectable family. After High School, she was married but she continued her studies and read the Hindi works of Premachanda. Of her 20 novels, the chief ones are : *Gejjepūje*, *Sadānanda*, *Nāgavīṇā*, *Phaniyamma* (made into a successful film) and *Tagginamane Sīte* (1984) ; the first novel treats of the problem of prostitution. Generally, her novels deal with the problems, hopes and aspirations of the middle classes. She has pub. several collections of short stories as also essays. She has made a mark in delineating the innermost feelings of her feminine characters.

INDIRĀ BĀĪ. See *Gulvāḍi Venkaṭa Rāo.*

ĪŚVARA ŚAMAKAL. See *Śamakal, Īśvara.*

IŚVARAN, HIREMALLUR. See *Hiremallur Iśvaran.*

ITAGI ERANNA. Poet, whose *Kannada Śayirigalu*, a poetical collection (1977) introduces new strains into Kannada poetry.

ITGAI, RĀGHAVENDRA. See *Rāghavendra Itagi.*

ITTANNAVAR, ŚRĪRĀMA. See *Śrīrāma Ittannavar.*

IYENGAR, GORŪRU RĀMASVAMĪ. See *Gorūru Rāmasvāmī Iyengar.*

IYENGAR, MĀSTI VENKAṬEŚA. See *Māsti Venkaṭeśa Iyengar 'Śrīnivāsa'.*

IYENGAR, RĀMĀNUJA. See *Rāmānuja Iyengar, M.A.*

IYENGAR, ŚESHA. See *Śesha Iyengar, T.R.*

IYER, K.V. (1898-). Novelist, whose full name is Kolāra Venkateśa Iyer. Born at Kolāra, he is noted for his two novels: *Śāntalā* (1954) and *Rūpadarśi.* While *Śāntalā* is a brilliant historical novel, delineating the noble, character of Śāntalā, wife of the Hoysala king, Vishṇuvardhana, *Rūpadarśi* deals with the attempt of that great painter, Michael Angelo to secure a suitable boy to serve as a model for his paintings on Jesus Christ ; the story is filmsy but the author has built a whole mansion of art, replete with meaning. The character of Śāntalā, on account of her love for arts, religious toleration, simplicity and administrative capability, is considered very high in Karnataka history. He has also written dramas and has tr. in 1978 Śūdraka's Sanskrit drama, *Mṛichchhakaṭika* into Kannada.

J

JAḌABHARATA. Writer, whose *Mūka Bali* is a powerful play on the pent-up sorrow and suffering of a young married woman. His latest drama is *Nane Bijjala* (1979).

JAGADDAḶA SŌMANĀTHA (fl. *c.* 1150). Jaina poet, who was the author of a tr. of Pūjyapāda's *Kalyāṇakāraka*, a work on medicine in Sanskrit. The Kannada version is entitled *Karṇāṭaka Kalyāṇa Kāraka*. This is the earliest available work on medicine in Kannada, excepting Kīrtivarmā's *Govaidya* of about 1100 A.D. The treatment it prescribes, is entirely vegetarian and non-alcoholic. It is likely to prove to be a useful compendium in the field of medicinal literature, when edited and published.

JAGANNĀTHA DĀSA (1728-1809). Eminent Vaishnava devotee and poet, who belonged to the Dāsakūṭa order. Born at Bhagavatti near Māṇwi in Raichur district of Karnataka, he was named Śrīnivāsāchārya before he took to the spiritual path. He is said to have possessed the power of composing stanzas at will (*Āsukavi*). After Purandara Dāsa and Kanakadāsa (qq.v.), it was he, who broadened the devotional tradition. Though a great Sanskrit scholar, he loved his mother tongue as well. His works, representing the best in tradition, knowledge and devotion, are: *Harikathamṛita-sāra*, *Tantrasāra* (27 songs devoted to Vishṇu), *Kīrtana* and *Tattvasuvvālī*. The *Harikathāmṛitasāra*, his chief contribution, in 32 *Sandhis* is a voluminous work and though philosophical, it is an exposition of Madhva philosophy in popular language; it is written in *Bhāminī Shaṭpadī* metre. The mode of expression is poetic and apt similes, simple words and smooth rhythm have made the work attractive to the common man, who wants to know of Madhva philosophy. The liberality of his outlook and the height of his mystical experience exalt him as a saint and poet. He says: "All souls in all the worlds are deserving of charity, all speeches are *mantras* and all work is worship, for one who is meditating on the Lord". In his *Kīrtanas*, he advocates realization of God as omnipresent. In one of the songs, which expresses his magnificent integrated image and towering personality, he says: "The worship of the Lord is so easy for those, who understand. Unfortunate is he, who does not understand."

Jagannathadāsa represents the broad-based culture of Karnataka.

Dr. K.M. Kṛishṇa Rāo has made a thorough study of his life and works for which he was awarded the Ph. D. by Karnataka University in 1955.

JAGAṆNĀTHA VIJAYA. *Champū* by

Rudrabhaṭṭa (q.v. ; fl. *c.* 1180), which is considered as the first poem of Kṛishṇa-cult. Written in 18 cantos, it is based on the Sanskrit *Vishṇu Purāṇa* and describes the story of Kṛishṇa from his birth to his fight with Bāṇāsura. The poet has, however, made changes here and there. Rudrabhaṭṭa has claimed that so long this earth exists, his work would continue pouring out Vaishṇava devotional *Rasa*. It was not the author's aim only to describe the story of Kṛishṇa, but he wished to write so that the highest truth dawns on him when he visualizes Kṛishṇa in his *Kāvya-Samādhi*. "He appears to have realized his high ideal in depicting some of the situations like *Rāsalīlā*, but his concentration is not uniformly successful as it is sometimes distracted by stereotyped description and a kind of ingenious display. That is why *Jagannātha Vijaya* did not turn out to be as superb a work as it promised to be." The poet was a follower of Bhāgavata Sect and had a liberal outlook ; he also did not distinguish between Hari and Hara. The poet has shown his leanings towards Upanishadic thought and belief in the oneness of God regardless of the name, given to him. The work has a mature style and bears the classical stamp.

JAGATMANAN DĀS, SWAMI. Writer, who is noted for his *Badukalu Kaliyiri* (1981), which contains reflections on the values of life.

JAIMINI BHĀRATA. Kannada version of the Sanskrit original, which was composed by Lakshmīśa (fl. *c.* 1350).

The Sanskrit *Jaimini Bhārata* is the story of the Aśvamedha Yajña, which the Pāṇḍavas performed after their victory in the Mahābhārata War. The sacrificial horse wanders through Bhadrāvatī, Māhishmati, Champakāpura, Strī Rājya (the women's Kingdoms, *i.e.*, Pandya and Malayalam countries), the Rākshasa country, Maṇipura, Ratnapura, Sāraswata and Kuntala, and finally crossing an arm of the sea, returns via Sind to Hastināpura, the vanquished kings following in its train. Following the story in original, Lakshmīśa has presented a concise version of it in 34 chapters as against the 62 chapters of the original. He has omitted certain portions, which he considered unnecessary but at the same time expanded other portions, with the result that his version has become almost original. The heroic, devotional and *Śṛiṅgāra Rasas* have been given special importance. The heroes : Sudhanvā, Mayūradhvaja, Vīravarmā, Chandrahāsa, etc. appear here as great devotees of the Bhāgavata and indeed the interest of the poem consists chiefly in the four episodes connected with them. The one great especiality of Lakshmīśa is that he has transformed the original Purāṇa into a poem of high merit. The poet was a gifted storyteller, who draws "nice pictures, weaves a wreath of images and produces a symphony of sounds, which jingle with varied rhythm like the little bells in an anklet". Such incidents as the desertion of Sītā by Rāma, the childhood of Chandrahāsa, the fight of Sudhanvā, the devotion of Mayūradhvaja, etc. are so touching that even the illiterate Kannadigas know them. Thus, Lakshmīśa's work is a bunch of stories rather than a single story and the one thread that joins them is the sentiment of devotion. The episode of Chandrahāsa is the most successful narration. Lakshmīśa has called his *Jaimini Bhārata* as "Kṛishṇacharitāmṛita". The heroes challenge Arjuna as they know that Lord Kṛishṇa would come to his rescue and thus they would attain holy merit on seeing the face of Kṛishṇa. It is in this sense that Kṛishṇa is the hero of the poem. The poem thus presents a combined panorama of heroism and devotion, characteristic of the Karnataka style of devotion. "In his use of language, he has combined the popular and classical trends with a happy blend of erudition and ease."

Jaimini Bhārata, written in *Shaṭpadi* metre, is one of the most popular poems among the people of Karnataka.

JAKKANĀRYA. Liṅgāyat poet and a minister of Devarāya II (A.D. 1419-46). Author of *Nuṟondusthala* ("Hundred and One Topics"), he also liberally patronized other scholars like Kumārabaṅka-nātha and Mahāliṅga-deva (qq.v.).

JALIHAL, GOVIND A. See *Govind A. Jalihal.*

JANAGERE VENKAṬARAMIAH (1949-). Writer, whose chief works are : *Dada*, *Nele* (novels), *Prapāta*, *Nanna Nela Nanna Jana* and *Kappu Nyāya* (1984 ; short story collections).

JĀNAKAMMA, B. Poetess, who has made worthwhile contribution to modern Kannada poetry.

JĀNAKI BAIKADI. Poetess, who has made a good contribution to modern Kannada poetry.

JANNA (fl. *c.* 1225). Jaina poet, who was son of Śaṅkara, a poet. He was connected with the royal court of the Hoysala monarch Narasiṁha. His sister's husband was Mallikārjuna (q.v.), the author of *Sūktisudhārṇava*, while his sister's son, Keśirāja (q.v.) was a reputed grammarian of Kannada. Like Pampa (q.v.), he had a versatile personality, being a warrior, court-poet and minister of Hoysala king Vīra Ballāla (1173-1220). As a matter of fact, Janna is the diminutive form of his name Janārdana. Among his other names are : Janniga, Jannayya, Jānaki, and Jannamarasa.

The king had awarded him the title 'Kavichakravarti' (emperor among poets). In the beginning, Janna composed a couple of inscriptions in verse. He wrote three works : *Yaśodhara Charite*, *Anantanātha Purāṇa* and *Anubhava Mukura* (qq.v.). While the first work deals with illicit love on the part of a woman, the second deals with the same kind of love on the part of a man. Janna has made some of his original contribution to Kannada poetry by his subtle handling of an aspect of unconventional love. The third work *Anubhava Mukura*, also known as *Mohānubhava Mukura* or *Smaratantra* is a work on poetics as well as erotics.

JASSENCI. Author of *Latin-Canarese Dictionary* (1861).

JĀTAKA TILAKA. See *Śrīdharāchārya*.

JAVARE GOWḌA, D. (1918-). Writer, who was born at a village near Channapuṭṭaṇa in Bangalore district. He spent his early life in poverty and struggle but by dint of his abilities and diligence, he rose to be the Director of the Institute of Kannada Studies in the University of Mysore and then its Vice-Chancellor in 1969. He is the author of over 50 works. Among his works in Kannada are the biographies and critical studies of Albert Einstein, T.N. Śrīkaṇṭhayya, Kuvempu, Kumāra Rāma, a legendary hero, Kempe Gowḍa, Motilal Nehru, Rabindra

Nath Tagore, Gopāl Kṛishṇa Gokhale, etc. He has also tr. Leo Tolstoy's *Resurrection*, Jane Austen's *Pride and Prejudice* and Lawrence Binyon's *Akbar* into Kannada. He has critically ed. *Kabbigara Kāva* of Āndayya (q.v.), *Jaimini Bhārata Saṅgraha*, *Śrī Rāmāyaṇa Darśanam Upanyāsamāle*, *Ajita Tīrthaṅkara Purāṇa Tilakam*, *Giirijā Kalyāṇa Saṅgraha*, etc. *Horāṭada Baduku* (Life of Struggle) is his autobiographical work. He has written historical novels as also critical works on Shaḍakshara Deva, etc. He has ed. *Kuvempū Kavang.lu—Ānvayika Vimarshe* (1978), which contains 13 articles on Kuvempu's poems. His *Nirantara* (1979) is a collection of his speeches. He also wrote biographies of B.R. Ambedkar, Jaya Prakash Nārāyaṇ and Periyar Rāmaswami Nāyakar. In 1983, he ed. *Kannada Parampare* on criticism. His latest biography is *Lokada Belaku* (1984). His *Videśadalli Nalku Vara* (1970) gives an account of four weeks spent by the author in Russia, Germany, Austria and England. His *Janapada Gītāñjali* (1978) is on folk-lore.

JAYABANDHU. See *Kavirājamārga*.

JAYADEVITĀYI LIGĀDE (1912-86). Modern poetess, who is known for her poetic biography of Siddharāma Yogi of Sholāpur.

JAYALAKSHMĪ M.K. (d. 1964). Writer, who is known for her novel *Samara Kolāhala* (1964).

JAYALAKSHMĪ DEVĪ, C.N. Novelist, whose chief work *Gaṅgarasa Durvinīta* (1980) is a historical novel. In her short stories, she has handled her themes in a deft manner.

JAYALAKSHMĪ, EECHANUR SĪTĀRAMAIAH (1948-). Writer, who is noted for her novels : *Prema Bandhana*, *Kanasugalu*, *Modada Mane* and *Mayavalaya*. Her *Hanigalu* (1976) is a short story collection.

JAYA PRAKĀSH, M.N. Poet, who has pub. a collection of his poems : *Samprata* (1979) and a short story collection : *Eradu Khandagala Naduve* (1980). He has in 1984 pub. another collection of poems.

JAYARĀYĀCHĀRYA, NARAHARI. See *Narahari Jayarāyāchārya*.

JAYA SUDARSHANA. Poet, whose *Hṛidayamaṇḍala* (1979) is a poetical collection. His another collection of poems appeared in 1983.

JHUNJARAVĀD, ĀNANDA. See *Ānanda Jhunjaravād*.

JINA-MUNI-TANAYA. A centum of verses (17th cent.) on morals from the Jaina standpoint.

JĪVANADHARA CHARITE. See *Bhāskara*.

JĪVANA DHARMA YOGA. See *Guṇḍappa, D.V.*

JOIS, ŚAṄKAR. See *Śaṅkar Jois*.

JOKUMĀRA SVĀMĪ. Drama (1973) by Chandra Śekhara Kambār (q.v.), which has won the Kamalādevī Chattopādhyāya Award.

Based on the famous phallic legend of Jokumāra Svāmi, a fertility god, it is a kind of morality drama, of the conflict between Good and Evil. The childless impotent headman of the village Gauḍa, is a symbol of Evil, which is sterile and meaningless. He torments the village girls and kills lots of innocent folk. Basanya is the gallant hero, who loves the frustrated wife of the impotent Gauda and she bears his child. Gauḍa's men kill Basanya. The play is rich with racy dialogue and lilting music.

JOLADARASI DODDANA GOWDA. See *Gowda, Joladarasi Doddana.*

JOSHI, A.S. Modern poet, who has published in 1977 a collection of his poems.

JOSHI, G.B. (1905-). Dramatist, whose chief works are: *Mūkabali* (The Dumb Sacrifice ; 1958 ; how in two warring families innocent lives are sacrificed on the altar of family feuds) and *Kadadida Nīru* (The Disturbed Waters ; 1963 ; on a Gandhian worker).

JOSHI, H.P. (1898-1941). Modern writer, who has made a mark in the field of short story.

JOSHI, PRABHĀKAR. See *Prabhākar Joshi, M.*

JOSHI, ŚAṄKARA BĀLADIXIT. See *Śaṅkara Bāladixit Joshi.*

JOSHI, V.M. Writer, whose short stories have widened the scope by dealing with themes in Greater India. His direct experiences in World War II on the eastern Asia have enabled him to introduce variety of situations in his stories. His chief short story collections are: *Birugali Bisibandittu* (1980) and *Muttinahara* (1981).

JVĀLĀMUKHIYA MELE (On the Volcano). Novel (1951) by Basavarāja Kaṭṭimani (q.v.). Its hero, Chandranna, a journalist, is persuaded to form a limited company with a rich man and settle down in Dharmapuri. He is attracted to the cause of the poor and whatever the allurements, he does not sell his pen. He is also not drawn towards the butterfly-like daughter of a rich man. He finds in Ratna a like-mindedness and together they face the persecution of society and the rich. Apart from these two characters, the novel portrays men and women of different persuasions and pursuits. There is a blazing idealism which imparts power to the work.

JÑĀNA GAṄGOTRĪ (Fountainhead of Knowledge ; 1969-74). Seven-volume Junior Encyclopaedia, published with the help of the Karnataka State Government. The language is generally lucid and precise.

JÑĀNAPRAKASAR, S. Author of *Dravidian Element in Sinhalese* (St. Gabriel-Modling : Anthropos, 1937).

K

KA. RAA. KRI. Scholar, whose *Nadaprabhu Kempe Gowda* (1984) is a good collection of folk-songs.

KABBIGARA KĀVA (The Protector of Poets). Poem by Āṇḍayya (q.v. ; fl. *c.* 1225), which is neither entirely religious nor secular in content. The poem is remarkable for its total avoidance of assimilated Sanskrit words (*tatsam*) and confining itself to indigenous (*deśya*) and naturalised Sanskrit (*tadbhava*) words. Āṇḍayya was the first poet, who said that only pure Kannada words, without any admixture of Sanskrit words, would be used though some percentage of Sanskrit words in the form of *tadbhavas* has crept in.

The story of the poem is simple. Śiva has abducted Chandramā (Moon), who is a member of the family of Kāma. Kāma makes an onslaught on Śiva, defeats him and converts him into half-woman. Śiva also curses him, as a result of which, he has to remain incognito for some time ; he, however, continues to get release from the curse to rejoin his bride. While Kāma is going to attack Śiva, he meets a Jaina saint, before whom he falls prostrate on the ground. This work seems to suggest that a Jaina saint is greater than even Lord Śiva.

The poem is a kind of extravaganza with Kāma as hero, accompanied by his typical retinue and army.

There is no single source for the theme of the poem. It is a product of the poet's creative fancy, inspired by fragments of myth in the Jaina and Vedic traditions.

The poem also bears other names : *Madana Vijaya* (Triumph of Kāma), *Kāvan Gella* (Victory of Kāma) and *Śobagina Suggi* (Harvest of Beauty).

KADENGONDLU ŚAṄKARA BHAṬṬA. See *Śaṅkara Bhaṭṭa, Kadengondlu.*

KAIKINI, GOURISH. See *Gourish Kaikini.*

KAILĀSAM, TYĀGARĀJA PARAMASHIVA (1884-1946). Great dramatist, who was born in a prosperous Brahmin family. For higher studies, he went to England, where he came in contact with dramatists and was influenced by the latest dramatic technique. He had a deep insight into human life and personality and a quick power of creation. Many a time a whole play or part of a play would come out of his lips as a finished product in the course of conversation. He had an amazing mastery over English, colloquial Kannada and knew Sanskrit very well. He was President of the Kannada Sahitya Sammelan held at Madras. He also wrote serious dramas in English on Puranic themes. In Kannada dramas, he had a style of his own, which was English-mixed Kannada. He created his own theatre and his own troupe.

He was the first dramatist, who wrote dramas for the common man. He believed that humour was the best remedy of social evils and was the first writer, who brought humour in his dramas. He wrote nearly 60 plays : both humorous and serious. His chief plays are : *Tollu Gaṭṭi* (q.v.), *Tālīkaṭṭak-kūlīne*, *Polī Kiṭṭi* (Kiṭṭi, the Good-for-Nothing ; successful delineation of a vagrant but liberal woman), *Sattavana Santāpa* (The Dead Man' Agony), *Nambrāhmaṇke*, *Vaidyana Vyādhi* (q.v.), *Namkampni*, *Baṇḍavāla Villada Baḍāyī* (Full of Sound and Fury), *Ammavara Gaṇḍa* (about the role of women in the family ; q.v.), *Huttadalli Huttu*, *Sūle* (q.v.), *Bahishkāra* (Kannada plays), *The Purpose*, *Karṇa*, *The Burden*, *Kīchaka*, *Little Lays and Plays* (English plays). *Sūle* is his powerful drama on the problem of prostitution, while *Home Rule* is popular among his short plays ; it is on the subject, as to who is the real mistress of the house. His dramas present a conflict between orthodoxy and modernity, between East and West, the holllowness of modern education and satirize social evils. *Kīchaka* and *Ekalavya* are serious English dramas, in which these Mahābhārata characters have been seen from a new angle.

Kailāsam was very popular in putting to ridicule the foibles, snobbery and hypocrisy of middle class people living in cities. The hen-pecked husband, the political bluff, the briefless lawyer, the dominating wife and the orthodox widow have all been presented with a critical eye.

He brought out a revolution in social drama by his varied technique, deep character study and profuse use of colloquial dialect. He is counted among the greatest Kannada dramatists. His plays have been translated into several languages including Marathi, Bengali, Telugu and Hindi. His birth centenary was celebrated in 1984 in Karnataka and elsewhere. The University of Mysore has brought out on the occasion of his birth centenary a Commemoration Volume entitled *Kailāsam Baduku-Bareha* (1985).

KAIVĀR, RĀJĀRĀO. Modern dramatist, who is noted for his social one-act plays. His chief works are : *Prema Parīkshe*, *Gaṇḍana Julmāne*, *Gaḷisuva Gṛihiṇi* and *Vadhū Parīkshe*. Some of his works, inspired by foreign dramas, are : *Preraṇā Buḍubuḍike* and *Nava Chaduraṅga*. His dramas, while being realistic descriptions, maintain idealistic strain and examples of such works are : *Diḷḷiyinda Haḷḷiyavarege* and *Saṁsāra Satyāgraha athavā Heṅgasara Baḍāyi* ; his dramas for children are *Ammā* and *Bābarana Pāṭha*.

KĀKANA KOṬE (The Fort of Kāka). Drama (1938) by Māsti Vekateśa Iyengar (q.v.).

Kācha, the hero, is the headman of a small tribe of shepherds. The ruler of Mysore is Raṇadhīra Kantirava. His deputy, the Heggade, harasses the shepherds. The play shows how the intelligent Kācha (or Kāka) succeeds in bringing the king himself to the rescue of the tribe. Raṇadhīra orders that the tribal village be placed directly under the king. It is now called Kākana Koṭe.

Māsti delves deep into the socio-economic life of the tribal folk, presenting some archetypal characters and situations. He uses language with remarkable subtlety and suggestiveness.

KAKEMANI. Writer, who has pub. a short

book : *Aranyadhikariya Dinachari* (1984), which is an interesting narration of his experiences as a forest officer.

KAKHANDAKI, REKHĀ. See *Rekhā Kakhandaki*.

KAKKAYYA, DOHARA (fl. 12th cent.). Vīraśaiva poet, who composed a few *Vachanas* under the poetic pseudonym of Abhinava Mallikārjuna. He belonged to a low caste. He died at Kikkeri in a battle, while fighting for the cause of Vīraśaiva devotees.

KAKODU SAROJAMMA (1942-). Woman novelist, whose chief works are : *Śravaṇa*, *Avala Hejji*, *Balidāna*, *Śaraṇāgata*, etc.

KALĀVATĪ. Novel (1815) by Yādava, who was for some time in the court of Mummadai Kṛishṇarāja Wodeyar III (1794-1868), the ruler of Mysore. It is the story of a maid, who refuses to surrender herself to her would-be husband before their marriage. The displeased youth swears he will not consummate the marriage, but she vows to chasten him through their son.

KALAVVE (fl. 1180). Vīraśaiva saint and poetess, whose *Vachanas* or sayings are extant. She was wife of Urilinga Peddi, a Vīraśaiva saint. Once looked down upon as untouchables, this couple later came to be recognised as wise preceptors in the Vīraśaiva order. In the only few compositions of hers, one notices her scholarship, experience, depth of philosophical understanding and precepts for an ideal housewife. She composed *Vachanas* in the style of Basava (q.v.) and other Śaiva poets and social reformers, whose contemporary she was.

KALBURGI, M.M. Writer, who has in 1981 brought out a collection of his articles on research and criticism. He has also written a small book on Basaveśvara, based on epigraphic evidence, but he supports the traditional view that Basava was an incarnation of Nandī, the divine bull of Śiva. His Doctoral thesis is on *Kavirajamārga Parisara*—a scholarly work. His another research work is *Karnatakada Balidan Smarakejatu*. He has edited inscriptions also. He has edited some books as well. He is Professor of Kannada in Karnataka University.

KALE GOWDA NAGAVARA. Poet and writer, whose *Bettasalu Male* (1979) and *Alegalu* (1985) are short story collections. In 1981, he has pub. a collection of his poems.

KALENAHALLI, CHANDRA. See *Chandra Kalenahalli*.

KALLAPPA G. KUNDAṆAGĀRA. See *Kundaṇagāra, Kallappa G.*

KALLO GAṆEŚA BĪJĀPURAKARA (b. 1883). Writer, who is known for his biographies : *Eḷaneya Edward* (1909), *Eṇṭaṇeya Edward* (1936) and *Panchama Jārjaru* (George V, 1911).

KALLUR, KṚISHṆA KUMĀR. See *Kṛishṇa Kumār Kallur*.

KALMAṬHA PRABHUDEVA (fl. 15th cent.). One of the hundred and one Liṅgāyat Viraktas, teaching Jaṅgamas, who wrote *Vachanas* and works on the doctrine.

KAMALA HAMPANA. Poetess, who has pub. a collection of her poems : *Bindali* (1984). She has written critical essays and has edited several books.

KAMALĀ HEMMIGE. Writer, who is known for short story collection : *Maghamasada*

Dina (1984) and *Ākhyāna* (1981), a novel.

KAMALBHAVA (fl. *c.* 1235). Jaina poet, who was the author of the *Śāntiśvara Purāṇa*, describing the life of the 16th Tīrthaṅkara. He was a notable *Champū* writer of old Kannada. Some of the episodes in the work such as that of Aśvagrīva are remarkable from the point of narrative ability and characterization.

KĀMAT, M.N. (1883-1940). Writer, who worked as a teacher in Kanera High School, Mangalore. He started writing original short stories in the first decade of the 20th century. He also wrote essays and poems but his stories and poems are mainly for children. His chief works are : *Aśvatta Mṛiga*, *Kumāra Bhīma Siṁha*, *Chandrahāsābhyudaya*, *Anchemane*, *Bālakara Rāmāyaṇa*, *Bālakara Mahābhārata* and *Tennāli Rāma*. He also wrote plays for children, but none of which is available.

KĀMATH, KṚISHṆĀNANDA. See *Kṛishṇānanda Kāmath.*

KAMBĀR, CHANDRA ŚEKHARA. See *Chandra Śekhara Kambār.*

KANAKADĀSA (fl. *c.* 1550). Poet, who was a Vaishṇava mendicant singer. A contemporary of Purandaradāsa (q.v.), he was an equally great devotee. He was born at the village Bāḍa in Dharwar district of Karnataka. He lost his father in his young age and his mother was his regent till be attained majority. She had vowed to Lord Venkateśa that she would make her son a Dāsa. He did not choose to be one voluntarily. But Lord Keśava forced him to be a Haridāsa. It appears that during a battle, he developed aversion to fighting. He renounced the world and like Purandaradāsa came to Vijayanagar and became a disciple of Vyāsarāya (q.v.). Though Purandaradāsa and Kanakadāsa followed the Madhva doctrine, Kanakadāsa was less committed and more catholic than Purandaradāsa.

Besides devotional songs, Kanakadāsa composed several other poems. His *Haribhakta Sāra* is a collection of 110 *Shaṭpadis* dwelling on the devotion to Hari ; it is a popular book of devotion. *Rāmadhanya Charitra* (q.v. ; on an original theme relating to a debate between rice and *rāgi*, each trying to establish its supremacy), *Nala Charitre* (q.v. ; on the mythological story of Nala) and *Mohana Taraṅgiṇī* (q.v. ; consisting of Puranic stories, chiefly about Kṛishṇa) are his other famous poems ; a poem *Nṛisiṁhastava* is also attibuted to him. The language of these *Prabandha Kāvyas* is a successful blend of Sanskrit and Kannada.

Kanakadāsa is first a devotee and then a poet and it is in his songs that he outpoured his heart. His devotion to God is full and final and he sings of his surrender to the Divine and of the joy, which he has derived thereby. He says : "This body is Thine and this life is also Thine. All the joy and sorrow that I experience day after day is Thine." He also composed scores of songs about Kṛishṇa and Gopīs, which due to their charm and sweetness are on the lips of the people. Kanakadāsa, like Purandaradāsa, takes the role of a preacher but he shows greater freedom of thought and universality of outlook. He has also exposed social evils in a frank and forthright manner.

Kanakadāsa is one of the richest gems of Kannada culture.

KANAVI, CHENNAVĪRA SAKRAPPA. See *Chennavīra Sakrappa Kanavi.*

KANDAGAL HANUMANT RĀO. Modern writer, whose legendary and historical dramas have made a mass appeal on the stage and attracted large audiences.

KANNADA ABHIJÑĀNA ŚĀKUNTALAM. See *Basavappa Śāstrī.*

KANNADA BAGAVADGĪTE. See *Nāgarasa.*

KANNADA BHĀGAVATA. Kannada version of the *Bhāgavata*, which was composed by Chāṭu Viṭṭhalanātha (q.v. ; *c.* 1530). According to Baṭageri Kṛishṇa Sharmā, however, the Sanskrit *Bhāgavata* was tr. by five poets : Nityātmanātha, Vidyānātha, Sadānanda Yogi, Nirvāṇanātha and Chāṭu Viṭṭhalanātha, who were entrusted with various sections of it. The credit of collecting all these translations of course goes to Chāṭuviṭṭhalanātha. All these translators were recluses and were followers of the Nātha Pantha. The work at present is divided into 280 *Sandhis* or chapters and consists of over 12,000 stanzas.

The translation generally remains faithful to the original, but the poet has made changes in some portions and has enlarged others. The *Rāsalīlās* and *Bālalīlas* of Kṛishṇa have been well-presented. The language is forceful, idiomatic and there is flow in it.

KANNADA BHĀRATA (*Gadugina Bhārata*). Kannada version of the Sanskrit *Mahābhārata*, which was done by Kumāravyāsa (q.v. ; fl. 15th cent.). It has been closest to the people of Karnataka over the last five hundred years. It is divided into 150 *Sandhis* and consists of nearly 8,500 verses in *Bhāmini Shaṭpadi* metre. The rendering has been done from the very beginning to the 10th Parva, *i.e.*, upto the 'Gadā Parva', the remaining portion having been translated into Kannada by Timmanna (1510). The poet no doubt makes a few alterations and omissions in the original story, but largely he remains faithful to the original version.

The poet claims that in his work, there is heroic sentiment (*Rasa*) for the kings, the gist or essence of the Vedas for the Brahmins, intellectual fare for the ministers, etc. and *Śṛiṅgāra Rasa* for those, who are away from their beloved. Though the *Bhārata* contains all the nine *Rasas*, the first place is given to the heroic and devotional sentiments, the second to the *Śṛiṅgāra* and the third to humour. There is only one metre *Bhāmini Shaṭpadī* but despite that, the poem remains vigorous throughout. There is a good synthesis of indigenous and Sanskrit words ; at places Persian and Arabic words have been used. He has coined new words and used them with dexterity. "*Rūpaka*" is his favourite figure of speech and scholars have unanimously acclaimed him to be "Rūpaka Sāmrājya Chakravarti" (Emperor of the Rūpaka Empire).

The poet has enlivened the old story with the highest tools of poetic expression. Some episodes, as portrayed by the poet, are touching and charming ; for example, the death of Pāṇḍu when he embraces his wife Mādrī, the insult inflicted upon Draupadī by Duḥśāsana and rescue of Draupadī by Bhīma from the clutches of Kīchaka. Kumāravyāsa is a pride poet of Karnataka.

The poet's originality, however, lies in the fact that he gave a highly imaginative rendering of the story and its interpretation through a clear life-vision as also in the masterly use of living Kannada idiom.

KANNADA ENCYCLOPAEDIA. Encyclopaedia in Kannada, being published by the

University of Mysore in separate volumes ; its 11 volumes have so far been published.

KANNADA GRANTHASŪCHI. Descriptive bibliography of books printed in Kannada giving information of about one lakh books pub. from 1817 to this date. So far 11 volumes have appeared ; the last volume (1985) covers the period 1977 to 1980. The work is pub. by Prasāraṅga of the University of Mysore.

KANNADA GRANTHA SAMPĀDANE. See *Narasiṁhāchārya, D.L.*

KANNADA KAIPIḌI. Work on Kannada language and literature, which was published by the University of Mysore. It deals with Kannada grammar, prosody, poetics, language and the early history of Kannada literature.

KANNADA-KANNADA DICTIONARY. Dictionary, prepared by the Kannada Sahitya Parishat, Bangalore, with the help of an Editorial Board consisting of scholars. It was started by Prof. A.R. Krishna Shastry in 1944 who was its first chairman. It is not still complete. Four volumes have been published so far. It is being published with the help of munificent grant from the Government of Karnataka.

KANNADA SĀHITYA CHARITRE. See *Mugali, R.S.*

KANNADA SĀHITYA CHARITRE. Exhaustive history of Kannada literature, published by the Institute of Kannada Studies, University of Mysore (4 vols., 1974-79).

KANNADA ŚĀSANAGALU SĀNSKṚITIKA ADHYAYANA. See *Chidānanda Mūrti.*

KAṆṬHI RĀO. Scholar, who has published Glossaries of Terms used in Administration (1983). He has published several other works also. He has translated Law books into Kannada. He was Chief Translator to the Government of Karnataka. Some of his important works are *Bharatheeya Nyaya Poddhati*, *Nyayalayagalu* etc.

KAṆṬHĪRAVA NARASHIṀHARĀJA VIJAYA. See *Govinda Vaidya.*

KĀMARŪPI. Modern writer, whose chief work *Kuduremoṭṭe* (Horse's Egg) is a novel.

KANTI (fl. *c.* 1100). The earliest Kannada poetess of the Jaina faith, who was attached to the court of the Hoysala king Ballāla Rāja I at Dorasamudra. Not much of her writing has come down, but what has come down, is known as "Kanti-hampara Samasyegaḷu" (Riddles of Kanti and Hampa) and shows her power of clever composition in the field of impromptu poetry. There is a school of thought, which avers that there was no one called Kanti and that everything centring round that name is merely mythical.

KANŪRU SUBBAMMA HEGGAḌITI. See *Puṭṭappa, K.V.*

KĀRANT, KOṬĀ SHIVARĀMA (1902-). Outstanding novelist, who was born at Koṭā in Dakshiṇa Kannada district. In the Non-Co-operation Movement of Mahatma Gandhi during 1921-22, he left his Intermediate studies, opened a Khadi shop and later on started a school at Puttūr, where he has lived ever since. Besides novels, he has written dramas, short stories, poems, essays, criticism, etc. Of his over 50 novels, the chief ones are : *Svarga Devadūtaru*, *Chomana Duḍi*, *Maraḷi Maṇṇige* (Back to Soil), *Aḷidamele*

Beṭṭada Jīva (qq.v.), *Sarasammana Samādhi, Oudāryada, Uruḷalli, Kanyā-bali athavā Sūḷeya Saṁsāra, Nambidavara Nāka, Naraka, Nirbhāgya Janma, Mugiyada Yuddha, Sannyāsiya Baduku, Hettaḷā Tāyi, Ade Ūru Ade Mara, Gedda Doddastike* (1979), *Navu Kattida Svarga* (1980), *Kanniddu Kanaru* (1981), *Nashṭa Kuḍiyara Kūsu, Diggajagalu* (1983) and *Antida Aparanji* (1985), while his chief short story collections are : *Tereya Mareyalli, Hasivu* and *Hāvu*. Kārant writes about what he sees closely and knows thoroughly and for this purpose, he has seen every place of south Kanara, where he was born and bred. As such, all his novels are termed regional. *Maraḷi Maṇṇige* (q.v.) on the story of three generations, is his biggest novel, although some critics hail *Aḷidamele* his masterpiece, which is on the life of a painter and is said to be autobiographical. *Kuḍiyara Kūsu* describes in minute details the life of the tribal people known as Malekudiyaru. *Chomana Duḍi* is the grim tragedy of an untouchable, who dies without a piece of land, which he could call his own, though he yearned and strove for it. Other novels deal with the sorrow of widowhood, prostitution, discord in married life, political hypocrisy and selfishness and the sad plight of a school master. In his stories, Kārant severely exposed social evils and superstitions. His novel *Mūkajjiya Kanasugalu* (q.v.) has won him the Jñānapīth Award. *Mūjanma* (Three Births) is his novel, which appeared in 1971.

Of his 42 dramas, the important ones are : *Garbha Guḍi, Gīta Nāṭakagalu* (containing operas), *Karṇārjuna, Sati Samyukte, Kaṭhāri Bhairava, Dṛishṭi Saṅgam, Navīna Nāṭakagaḷu, Nārada Garvabhaṅga, Nātikāvemba Nāṭaka, Hegadaremu, Haṇebaraha, Somiya Saubhāgya, Muktadvāra, Kisāgotami, Buddhodaya* (the last three musical plays), tr. of *Julius Caesar*, etc. He has made experiments in the field of drama. The success of his experiments is mainly observed in his one-act plays. His special contribution lies in his verse plays and operas, which have been very successful on the stage.

He has pub. six collections of humorous and satirical essays, of which the chief ones are : *Jñāna, Chikkādoḍdavaru* and *Maillikallinoḍane Mātukategaḷu*. *Bāla-Prapañcha* (3 vols. 1938) and *Vijñāna Prapañcha* (4 vols., 1959-64) are his encyolopaedias concerning children and science. He also wrote some textbooks, poems and plays for children and started a series "Adbhuta Jagattu" (The Wondrous World) to acquaint the young readers with the wonders of creation. He wrote *Yakshagāna Bayalāṭa* (a treatise on folk-drama ; 1957), on which he got the Sahitya Akademi Prize in 1959 as also an award from Sweden. He wrote more than 200 articles in Kannada and English. His only poetical collection is *Rāshṭragīta Sudhākara*. His other works are : *Huchchu Manassina Hattu Mukhagaḷu* (autobiography, 1948), *Bhāratīya Chitrakalā* (on painting), *Bhāratīya Śilpa* (survey of Indian sculpture down to the 16th century), *Chālūkya Śilpa, Karṇāṭakadalli Chitrakale, Balveye Belaku* (essays), *Kaleya Darśana* (on Art), *Apūrvapaśchima* (travelogue about his journey in Europe), *Abuvinda Barāmākke* (1950, about travels in India) and *Pātālakke Payaṇa* (on his visit to America). His *Smṛiti Paṭaladinda* (in several parts) is autobiographical. He has also brought out a revised and enlarged edition (in 1983) of his autobiography : *Huchchu Manassina Hattu Mukhagaḷu.*

Kārant with his realistic descriptions of life and nature, accurate character study and appropriate use of local idiom, is one of the greatest Kannada novelists.

KĀRANTH, K.R. Modern writer, whose travelogue *Pravāsīya Patragalu* reveals his interest in the political systems and institutions of the West.

KARASTHALA NĀGIDEVA (fl. 15th cent.). One of the hundred and one Kannada Liṅgāyat Viraktas, teaching *Jaṅgamas*, who wrote *Vachanas* and works on the doctrine.

KARIGOWDA BĪCHANAHALLI. Writer, whose *Kari Mannina Gombegalu* (1983) is a short story collection.

KARKI, D S. (1907-84). Poet of fine sensibilities, who was Professor of Kannada and Principal of a college at Hubli. He did his doctorate on Kannada prosody and his work is *Kannada Chhandovikāsa*. His sensitivity was awakened by the beauty and mystery of the universe and he tried to embody it in his poetical collection : *Nakshatragāna*. He visited several holy places, beauty spots and art treasures of the Kannada country and his poetical collection : *Bhāvatīrtha* gives expression to his experiences.

KARMARKAR, A P. Author of *A Cultural History of Karnataka* (Dharwar, 1947). He is the author of Haridāsas of Karnataka in collaboration with N.B. Kalamdani.

KARNĀḌ, GIRISH. See *Girish Karnāḍ.*

KARṆAPĀRYA. Jaina poet, whose *Nēminātha Purāṇa* (*c.* 1145), a *Champū* in fourteen Āśvāsas, describes the life of the 22nd Tīrthaṅkara, called Nēminātha. It also includes the story of Kṛishṇa and of the *Mahābhārata* as current in the Jaina tradition. He was a writer of considerable ability and was patronized by Lakshmaṇa, a minister of Vijayāditya of Śilāhāra dynasty. The poet was influenced by Pampa and based his work on Guṇabhadra's Sanskrit work, *Uttara Purāṇa* and the Kannada work, *Chāvuṇḍarāya Purāṇa* (q.v.). There has been a reference to another poet of this name (fl. 1030), but his *Mālatī Mādhava* is no longer extant.

KARṆĀṬAKA BHĀSHĀBHŪSHAṆA. Grammar of Kannada language by Nāgavarmā II (fl. 1150), which consists of some 200 Sūtras. The Sūtras with short explanations are in Sanskrit, while the illustrations are from Kannada writers. The treatment is exhaustive. It was this work, which after about five centuries, inspired Bhaṭṭākalaṅka Deva (q.v.) to write his *Karṇāṭaka Śabdānuśāsana.*

KARṆĀṬAKA HARIDĀSARU. Comprehensive Kannada research work by H.K. Vedavyāsāchārya, a modern scholar. It deals critically with hundreds of works of Haridāsas of Karnataka, who as followers of Dvaitavedānta, were responsible for the Vaishṇava Bhakti movement in Karnataka. It was his Doctoral thesis also.

KARṆĀṬAKA KĀDAMBARĪ. Kannada version of the Sanskrit *Kādambarī*, which was produced by Nāgavarmā I (q.v. ; fl. 990).

Bāṇa's *Kādambarī* is a classic in prose and it is very difficult to render it into any other language. Nāgavarmā, however, accepted the challenge and converted it into a classical composition in the *Champū* form. His adaptation is neither far from the original nor it is a literal translation. By striking a middle path, he retained the essence of the original story, the sense of character, the charm of description and the beauty of imagery peculiar to Bāṇa, and at the same time omitted some portions, condensed some others and explained a few others. The language is simple but clear and sweet to the ear ; it flows like the serene Gaṅgā. The translation is also free from excessive importation of Sanskrit words. What would have been a mere translation, has come to be regarded as 'transcreation' and here lies the especial quality of the Kannada version of the *Kādambarī*. It may be confidently said that no translation in old Kannada has equalled this work.

KARNATAKA KAVI CHARITE. History of Kannada Poets by R. Narasiṁhāchārya (q.v.), which consists of three parts, pub. separately in 1907, 1919 and 1929. In the beginning of this work, a short history of Kannada language has been given. The first part treats of Kannada literature from the beginning to the 14th century, the second up to the end of the 17th century and the third up to the end of the 19th century. This is the first authoritative history of Kannada literature, which kept its author engaged in this patient work for over 30 years. It is a reference work for all Kannada students of higher studies.

KARṆĀṬAKA ŚABDĀNUŚĀSANA. See *Bhaṭṭa Akalaṅka*.

KARṆĀṬAKA SAṀSKṚITI SAMĪKSHE. Work, which was written by H. Tippe Rudrasvāmi in 1969. It describes the Karnataka culture in the context of Indian culture. In its 10 chapters, it deals with ancient Indian culture, Karnataka religious and social life, inscriptions, literature, folk-literature, architecture, sculpture, music, dance, paintings and festivals. The work has won the Sahitya Akademi Award in 1969.

KASARAGOD VENUGOPĀL. Poet, who is noted for his *Guerilla* (1978), a collection of poems.

KASTŪRI, NĀRĀYAṆA (1897-). Novelist and humorist, who was born at Tripuṇisurā in Kerala. A Malayali by birth and language, he mastered the Kannada language very early in his life in Mysore city. He was Professor of History in Mysore University, who transformed himself into a man of literature by choice and effort. He has an original sense of humour and a sense of sarcasm without much of a sting. His satire on many social and political evils, which have set in after the advent of freedom is scathing and yet unoffensive. Author of over 20 works, his chief works are : *Aṇaku Miṇaku* (poems), *Upāya Vedānta* (humorous and satirical essays), *Anartha Kośa* (humorous), *Chengūli Cheluva* (1953 ; the autobiography of an illiterate coolie), *Gāḷi Gopura*, *Chakradṛishṭi* (novels), *Pātāladalli Pāpachchi*, *Nīnda Jīvi* (translated novels), *Dilliśvarana Dinachari* (Bābar's reminiscences), *Gaggayyana Gaḍibiḍi* (drama) and *Gṛihadāraṇyaka Śankhavādya*. His essays and short stories are of real quality, while his dramas were popular on the stage.

KATTEPUR VENKAṬARAMAIAH RĀJAGOPĀLA. See *Rājagopāla, Kattepur Venkaṭaramaiah*.

KAṬṬIMANI, BASAVARĀJA. See *Basavarāja Kaṭṭimani*.

KAVALI, VASANTHA. See *Vasantha Kavali*.

KAVIKĀMADEVA (fl. 13th cent.). Author of *Śṛiṅgāra Ratnākara*, a work on poetics.

KAVIRĀJAMĀRGA (The Royal Road of the Poets). The earliest extant Kannada work in verse, which was supposed to be composed by Nṛipatunga Amoghavarsha I (824-77), the famous Rāshṭrakūṭa king. Recent researches, however, have shown that the work was composed by Śrīvijaya, a court-poet of Nṛipatuṅga, but there are scholars who hold another view that Kavīśvara, who was in the court of Nṛipatuṅga, wrote it by expanding a smaller work, entitled *Kavimārga*, written by Śrīvijaya of an earlier period. It appears that the author was a Jaina scholar-poet, who composed the work under the inspiration of and with the approval of Nṛipatuṅga.

It is a technical work on poetics, based on Daṇḍin's Sanskrit work, *Kāvyādarśa*, but it is not a verse translation of that work or an adaptation with minor alterations. For example, Daṇḍin mentions eight *Rasas* only, whereas *Kavirājamāraga* mentions nine, including *Śāntarasa*. It shows that by the time this work was composed, *Śānta* was accepted as a *Rasa* in Kannada poetry and criticism owing to Jaina influence. It is also in this work that *Dhvani* has been accepted as the 36th *Alaṅkāra* and has been illustrated as such, while there is no basis for it in Daṇḍin or Bhāmaha. Like Daṇḍi's *Kāvyādarśa*, it is however, divided into three parts, with *Guṇa-dośa*, *Śabdālaṅkāra* and *Arthālaṅkāra* but it also treats of Kannada language, Kannada metres, the Kannada people and the boundaries of the Kannada territory.

In the first chapter of this work, it is written that the Kannada country extended from the Kāverī to the Godāvarī and thus included much territory in the north where now Kannada is not spoken. The character of the book implies that poetical literature was already of long standing, widely known and appreciated. It mentions clearly that in the Kannada country, not students only, but the people generally were skilled to speak in rhythmic tone, were quick to grasp a poet's thought and use and understand the strict poetic rules by instinct. The early period of Kannada literature before A.D. 850 is clearly indicated in the *Kavirājamārga* and in other early works of the 9th and 10th centuries. Moreover, the *Kavirājamārga*, as a work on poetics, presupposes the existence of a number of writers and some quantity of writing for several centuries for whom a rhetorician could lay down the rules. Besides, it actually names several of these early writers. Of these, Durvinīta (q.v.), the Ganga prince, lived in the 6th cent., was a versatile scholar and author in Sanskrit and Kannada. The other writers of prose mentioned in the *Kavirājamārga* are Vimala, Udaya (or Vimalodaya ?), Jayabandhu, Nāgārjuna, and of verse : Śrīvijaya, Kavīśvara, Paṇḍita, Chandra and Lokapāla, but their works have not yet come to light. Besides, there appear to be a few extracts from a *Rāmāyana* in Kannada then extant and possibily from a *Mahābhārata* in Kannada also.

The *Kavirājamārga* refers to a kind of composition styled as Gadyakathā, used by the renowned ancient masters, which was a mixture of prose and poetry, as also to *Bedaṇḍe* and *Chattāna* as indigenous forms of composition.

KAVIŚISHYA. See *Maṅgeśa Rāo Panje 'Kaviśishya'*.

KĀVYĀVALOKANA. Work on grammar and rhetoric by Nāgavarmā II (fl. *c*. 1150), which consists of five parts : 'Śabdasmṛiti' (on grammar), 'Kāvyamalavyāvṛitti' (on defects of poetry), 'Guṇaviveka' (on Guṇas of poetry including Alaṅkāras), 'Rītirasa-Nirūpaṇa' (on Rīti and Rasa) and 'Kavisamaya'. It is written in the form of Sūtras in verse, illustrated by examples from literature. The author considers that 'Rīti' is the body and not the soul of poetry. It is further strange that Nāgavarmā makes no mention of *Kavirājamārga* (q.v.) or of the Dhvani school of poetry.

KĀVYĀNANDA. See *Siddhayya Purāṇika.*

KEDAMBADI JATTAPPA RAI. Writer, whose *Beteya Nenapugalu* (1978) and *Idondu Huliyeradu* (1979) are on his experiences as a hunter. Both the novels are appreciated very much by scholars.

KELAVU NENAPUGAḶU. Memoirs of the late Navaratna Rāmarāo (q.v.), which describe the fifty years of life in Pre-Independence Mysore, when the author was a Tehsīldar. In a charming prose style, it deals with administrative life, partialities and prejudices, groupism among officials, village feuds, menace of thieves and dacoits, village festivals and fairs, folk-dramas, music, culture and glimpses of rural life. It also describes the author's trip to England, the urban life and everything that came his way. Even now, it has no equal in its scope and style.

KEMPARĀJ URS, D. Writer and a leading public figure, who is noted for his autobiography : *Aravattu Varshagalu* (1979).

KEMPE GOWDA, K. (1937-). Scholar, whose chief works are : *Glossary of Linguistic Terms* (1976) and a work on Linguistics (1981).

KEMPU NĀRĀYAṆA (fl. 1823). Writer, who was patronized by Kṛishṇarāja III (1794-1868), the Maharaja of Mysore. He wrote *Mudrāmañjushā* (The Sealed Casket ; 1823 ; q.v.), which is generally believed to be a prose rendering of the Sanskrit drama *Mudrārākshasa* in a peculiar mixed prose style, which has no parallel in the history of Kannada writing. His prose, though a strange hybrid of old and new Kannada, is a sign of the period of transition, for he lived at a time when the new spirit was dawning on the country.

KĒRĒYA PADMARASA (fl. 1200). Liṅgāyat poet and a minister of the Ballāl Narasiṁha I (1141-73). He constructed the Bēlūr tank and earned the title "Kērēya Padmarasa" (Kērē meaning tank). He was called from his retirement at Bēlūr to withstand an itinerant Telugu Brāhmin preacher of Vaishṇavism who had been to the capital at Dorasamudra. He defeated his adversary who according to the contract, had to accept the Śaiva creed. Then Padmarasa set out on a pilgrimage to Benares where he died.

His *Dīkshā-bodhe* is a work in *ragale* metre, in which a guru instructs his disciple in the faith, citing Sanskrit verses in support of the true doctrine. The poet became the hero of a *Padmarāja-Purāṇa* (q.v.) written by one of his descendants (*c.* 1385).

KERŪR, VĀSUDEVĀCHĀRYA. See *Vāsudevāchārya-Kerūr.*

KEŚAVA DĀS, BELURU. Modern scholar, who has written a number of works on Haridāsa of Karnataka. A Haridāsa himself, his most important book is : *Karnataka Bhakti Vijaya,* which is considered to be a pioneer research work in the field. *Haridāsa Sāhitya* is another critical work of Keśava Dāsa. He has written on Rāghavendra Swāmy also.

KEŚIRĀJA (fl. *c.* 1260). Jaina author of a famous treatise on old Kannada grammar : *Śabdamaṇi Darpaṇa* (q.v.) ; he belonged to a family of renowned scholars. His father, Mallikārjuna (q.v.) was the author of an anthology of old Kannada poetry, entitled *Sūktisudhārṇava*. Another significant poet, Janna (q.v.) was Keśirāja's maternal uncle. Keśirāja's other chief works, none of which is now extant, are: *Cholapālaka*, *Chitramāle*, *Subhadrā Haraṇa*, *Prabodha Chandra* (drama)) and *Kirāta*. His *Śabdamaṇi Darpaṇa* gives the fullest information regarding the structure of old Kannada and reveals the attainment of Keśirāja as a linguist.

KHAGENDRA MAṆI DARPAṆA. See *Maṅgarāja I.*

KHAJENDRA MAṆI DARPAṆA. See *Maṅgarāja I.*

KHĀN, ABDUL MAJĪD. See *Abdul Majīd Khān.*

KHĀNOLKAR, ŚRĪDHARA. See *Śrīdhara Khānolkar.*

KHASNIS, RĀGHAVENDRA. See *Rāghavendra Khasnis.*

KIKKĒRI NANJUṆḌA (fl. *c.* 1550). Poet and author of the *Bhaireveśvara-kāvya*, a collection of tales.

KINGSCOTE, Mrs. GEOGIANA (Wolff). British Indologist, who was the author of *Tales of the Sun*; *or Folklore of Southern India* (London and Calcutta, 1890).

KIRIKKADU MASTER VISHṆU BHAṬ. See *Vishṇu Bhaṭ, Kirikkadu Master.*

KĪRTINĀTHA DATTĀTREYA KURTUKOṬI (1928-). Scholar, who holds an important place among critics of new generation. His chief works are: *Urmile* (poetry), *Svapnadarśimattu*, (dramas), *Itara Gītanāṭakagalu*, *Sāhityamattu Yugadharme*, *Bendreyavara Kavite*, *Rāmāyaṇa Darśanam* (criticism), *Bhṛingada Bennēri* (1975; on D.R. Bendre), *Naḍedu Banda Dāri* (3 Pts.) and *Manvantara*. His introductions to *Naḍedu Banda Dāri* are highly penetrating and thoughtful, while *Yugadharma Hāgu Sāhityadarśana* (1962) consists of extensive critical essays on various forms of modern Kannada literature and is an important work. *Svapnadarśimattu* consists of five lyrical dramas: *Svapnadarśī*, *Rāmāvasāna*, *Mahāprasthāna*, *Mahāśvete* and *Śokachakra*, while in the poem *Urmile* is described the pathetic story of Urmilā, Lakshmaṇa's wife. His latest drama is *Chandragupta* (1983). Kurtukoṭi has also composed some poems in Hindi.

KĪRTIVARMĀ (fl. early 12th cent.). Poet, whose *Govaidya* in *Champū* style, is a treatise on veterinary science. It is the earliest work of its kind.

KITTEL, FERDINAND (1832-1903). Celebrated author of *Kannada-English Dictionary*; he was a Protestant Christian missionary. Born in north Germany, he entered the service of Basel Mission, Switzerland and came to Mysore in 1853 as a missionary at the age of 21. In the beginning, he worked at Mangalore. In the first 20 years of his stay in India, he learnt Sanskrit, Persian, Kannada, Tamil, Konkani and Marathi. Besides his translation of *Bible* into Kannada, he wrote a 210-page work in Kannada on musicology as also *Yēsu Krista* (on the life of Jesus Christ). He pub. in 1862 *Kathāmāle*, a collection of songs from passages in the New Testament. He also prepared a Kannada grammar, edited Nāgavarmā's *Chhandombudhi* (1875), Keśiraja's *Śabdamaṇi Darpaṇa* (Kannada's authentic grammar; 1872), etc. He also pub. an anthology of old Kannada poetry and in its Introduction in English, traced the development of Kannada poetry from the beginning to the poetry in his time. He also wrote a work in German on Vīraśaiva Sect. His last work was *Grammar of the Kannada Language*, written in English.

Kittel would always be remembered for his *Kannada-English Dictionary* (q.v.). With the assistance of Basel Mission, Government of India and Government of Mysore, he prepared the plan of the Dictionary and with the assistance of Kannada scholars, completed the 1762-page work in 1894 after 20 years of labour. It is now available in four volumes.

Kittel introduced the popular poet Sarvajña, Śivasāsramas (*Vachanakāras*) and the *Dāsas* to the English-reading public through the "Indian Antiquary" (started 1872).

KITTEL'S KANNADA-ENGLISH DICTIONARY. Kannada-English Dictionary, prepared by Ferdinand Kittel (q.v.), published in 1894 (it is now being revised). After taking help from the *English-Kannada Dictionary* (1824) and *Kannada-English Dictionary* (1830), both published by William Rieve and with the assistance of some Kannada scholars, Kittel spent 20 years of his life in preparation of his 1762-page Dictionary. It includes Kannada idioms, proverbs, etc. Its 50-page Introduction is useful from the linguistic point of view.

KLUGE, THEODOR (b. 1880). German Indologist, who authored *Die Zahlenbegriffe der Dravida, der Hamiten der Semiten und der Kaukasier* (Berlin, 1941).

KODAGINA GOURAMMA. See *Gouramma.*

KOMAṆḌŪRU RĀMASWĀMĪ AYYAṄGĀR (1860-1925). Writer, who is known for his biographies of two social reformers : *Īśvarachandra Vidyā Sāgarara Charitre* and *Rājārāma Mōhanarāyara Charitre*.

KONOW, STEN. British Indologist, whose relevant articles are : "Etruscan and Dravidian" (1940) and "Notes on Dravidian Philology" (1903).

KORADA RĀMAKṚISHṆAIAH. See *Rāmakṛishṇaiah, Korada.*

KORAṬI, ŚRĪNIVĀSA RĀO (1925-). Novelist, who was born at the village Koraṭi, Bangalore dist. in Karnataka. He holds an important place among Kannada historical novelists. Of his some 30 novels, the chief ones are : *Jaitrayātre, Turibanda Tāre, Miss Līlāvatī, Jaganmohinī* and *Mysore Huli.* His *Ādimānava* has been translated into English. His historical novel is *Chalukya Pulikesi II* He has aslo been author of *Sriman Madhvācharya, Sri Jayatheertha, Sri Vyasarajan* and *Sri Purandara Dasaru.*

KOṬĀ SHIVARĀMA KĀRANT. See *Kārant, Koṭā Shivarāma.*

KOTEKAR, ŚRĪDHARA. See *Śrīdhara Kotekar.*

KOṬEŚVARA (fl. *c.* 1500). Poet of Tuluvadeśa, who wrote a life of Jīvanadhara Rāja, a pious prince ; the work was written in *Shaṭpadi* metre.

KOTIN, S.S. Modern poet, who has published a collection of his poems in 1984, in which he has shown dis-satisfaction with the life around him.

KOTTALGI, RĀMACHANDRA. See *Rāmachandra Kottalgi.*

KRĀNTI KALYĀṆA. Novel by B. Puttasvāmayya (q.v.), which earned him the Sahitya Akademi Award in 1964.

A cultural and historical novel, it presents a living picture of the political, cultural and religious life of the 2nd part of 12th century Karnataka. Basaveśvara (q.v.), the Vīraśaiva saint, preached for the abolition of caste system and untouchability. He even encouraged inter-caste marriages ; one such marriage was performed by Haralayya Madhuvayya. As Basaveśvara was a minister of Bijjala, people complained to Bijjala against Basaveśvara's unorthodox preachings. Bijjala punished Haralayya Madhuvayya, at which there was a revolt of the people in which Bijjala was killed. Basaveśvara left the city and went elsewhere where he died. The novel represents the full age including the galaxy of saints that adorned 'Anubhava Maṇḍapa'. The novel is written in an attractive and charming style.

KṚI., A.N. See *Kṛishṇa Rāo, A.N.*

KṚISHṆA, M.H. Modern scholar, who was Professor of History at Mysore University. He was Head of the Department of Archaeology in Mysore. A reputed scholar, his archaeological reports are learned documents. He has written in Kannada also.

KṚISHṆABHAṬṬA, SEḌIYĀPU. Modern poet, writer and scholar, who, due to the Satyāgraha Campaign could not complete his education. His chief works are : *Kṛishṇakumārī* (based on a Rajasthani historical story), *Aśvamedha*, *Taruṇadhamani*, *Puṇyalaharī athavā Śabarī* (on devotion of Śabarī ; all poems), *Paḷamangaḷu*, *Chitradayeḷu* and *Yennekame* (collections of short stories). He has also written original articles on various aspects of Kannada language and grammar.

KṚISHṆA KUMĀRA, C.P. Poet and scholar, whose *Antarātmā* (1977) is a collection of *Vachanas*, while *Melaku* (1980) is a collection of essays. He has also ed. in two parts *Kannada Adhyayana Sanstheya Kannada Chhandassina Charitre* (The Institute of Kannada Studies' History of Kannada Prosody ; 1980). He has also pub. four books (1981) as collections of his literary articles. In two of his collections, he has made separately a deep study of the poetics of Kuvempu and of P.T. Narasiṁhāchār. See *Śaṅkara Mokashi Punekar*. He has translated many works from Sanskrit. He is a voracious writer. He has written more than a hundred works. He is a Professor of Kannada in the University of Mysore.

KṚISHṆA KUMĀR KALLUR (1907-). Writer, who in his short stories has shown a very keen interest in life and his sense of detail is astonishing. He has also written one-act plays, which are noted for their new dramatic art and stageability. He was one of the important Heranada Kannadiga (Bombay).

KṚISHṆAMĀCHĀRYA, ŚRĪRAṄGAPAṬṬAṆAMU (b. 1800). Scholar, who did noteworthy work on Kannada language and grammar. His chief works are : *Dhātumañjarī*, *Śabdamañjarī*, *Haḷamannaḍa*, *Nuḍigannaḍi*, *Hosagannaḍa* and *Kannada Vyākaraṇa* ; the last work on grammar is considered very scientific and authentic.

KṚISHṆA MASADI. Writer, who is noted for his short story collection : *Purushana Munde Maye Striyemba* (1980) and a novel, *Vṛitta* (1983).

KṚISHṆAMŪRTHI, M. G. (1931-75). Critic, who is known for his *Ādhunika Bhāratīya Sāhitya* (1970), which has come to be recognised as a major critical work. He also ed. *Modern Kannada Fiction* (University of Wisconsin, Madison, 1967).

KṚISHṆA MŪRTHY. Writer, whose *Līlāvatī-Padmāvatī* (1978) is on folk-lore. He has also written *Adamya* (1984), a biography of the revolutionary Vāsudev Balawant Phadke.

KṚISHṆAMURTHY, A.G. Reputed scholar, who comes from Bellary. He is a scholar in Sanskrit and Telugu and a good speaker in Kannada and Telugu. He has translated *Bhāgavata*, *Mahābhārata*, etc. into Kannada. He is a well-known Paurāṇik.

KṚISHṆA MŪRTHY, MATTHUR. Modern writer, who authored *Ḍā Jākir Husǝn*, a biography of Dr Zakir Hussain.

KṚISHṆAMURTHY, N. Modern scholar in Sanskrit and philosophy. He has translated in 12 volumes the famous Sanskrit work : *Bhāgavatha* by Vedavyāsa into Kannada.

KṚISHṆAMŪRTHY, NADIG. See *Nadig Kṛishṇamūrthy*.

KṚISHṆAMŪRTHY PURĀṆIK (1911-). Novelist, dramatist and poet, who has written more than 75 novels. *Muttaide*, *Bevarine Bele*, *Habbida Balli*, *Mugilamallige*, *Hosa Bālu*, *Manjula*, *Rangarohini*, *Monnina Magalu*, *Mauna Gauri*, *Devasantana* are some of his good novels. He has pub. many of his novels in the cheap book series and several of his novels have been filmed. He maintains a certain level of art and tries to hold the balance between realism and idealism in his plot-structure and character-study. He also wrote small plays in blank verse, as *Sairandhrī* and *Rādheya*. As a poet, his writing on patriotic themes is forceful. His chief poetical collections are : *Bāḷa Kanasu* and *Jīvanada*. He has also pub. collections of short stories. He is successful when he writes about poverty, injustice and oppression.

KṚISHṆAMŪRTI, K. (1923-). Scholar, who was born in a Brahmin family at Keralāpura in the then Mysore State. An erudite Sanskrit scholar, he is at present Head of the Department of Sanskrit, Karnataka University. Apart from his English translation of *Dhvanyāloka*, which he did for the first time, he translated into Kannada all important Sanskrit works on poetics, *e.g.*, *Dhvanyāloka*, *Kāvyālaṅkāra*, *Kāvyādarśa*, *Kāvyaprakāśa*, *Kāvyālaṅkāra-Sūtra-Vṛitti*, *Kāvyamīmāṁsā*, etc. ; introductions to these works are scholarly, original and informative. He also tr. into Kannada the Sanskrit works : *Uttara Rāmacharita*, *Kirātārjunīya*, etc. His other chief works are : *Rasollāsa*, *Sanskrit Kāvya* and *Kannada Rallikāvya Tattva*. In his *Basavannanavara Vachanagala Mīmāṁse* (1984), he has analysed the *Vachanas* of Basaveśvara in terms of Indian aesthetics.

KṚISHṆĀNANDA KĀMATH. Writer, who is noted for his travelogue *Kāla Raṅga* (1983).

KṚISHṆARĀJA WODEYAR, MUMMAḌI [or III] (1794-1868). Maharaja of Mysore, whose coronation ceremony took place at the age of six, but he was brought up in the care of Purṇayya, his Prime Minister. A great scholar of Sanskrit, Kannada, Marathi and Persian, the Maharaja encouraged development of Kannada and patronized many a scholar and poet including Aliya Lingarāja and Kempunārāyaṇa (qq.v.). A voluminous writer, the number of works written by him in Kannada is about fifty. His chief works are : *Akhaṇḍa Kāverī Māhātmya*, *Adhyātma Rāmāyaṇa*, *Uttara Gītā*, *Uttararāmacharita Kathā*, *Kādambarī*, *Kāśīkhaṇḍa*, *Kṛishṇakathā Ratnākara*, *Kṛishṇarāja Vāṇī Vilāsa* (*Kannada Bhagavadgītā*), *Mahābhārata Kannada Ṭīkā*, *Tattvanidhi* (Sanskrit Viśvakośa, along with Kannada commentary), *Bhāratasāra Saṅgraha Ṭīkā*, *Rāmāyaṇa Ṭīkā*, *Rāmāyaṇa Tātparya Dīpikā Ṭīkā*, *Lalitopākhyāna*, *Liṅga Purāṇa*, *Vikramorvaśīya*, *Śaṅkara Saṁhitā*, *Saugandhikā Pariṇaya* (*Padyakāvya* and *Gadyakāvya*), *Harivaṁśa*, *Hariśchandropākhyāna* and stray verses. In the *Saugandhikā Pariṇaya* (1821), Lord Indra is the hero, who is born human as a result of curse and is known as Saugandharāja.

Most of his works are in prose ; only a few are in verse. He has contributed to the development of prose style in Kannada. His *Saugandhikā Pariṇaya*, *Mahābhārata*, *Rāmāyaṇa*, etc. were quite popular. Under his patronage, the number of *Yakshagānas* increased and gained popularity.

KṚISHṆARĀJU, T.N. Writer, whose chief work *Betalaraya Mattu Itara Kathegaḷu* (1981) is a short story collection.

KṚISHṆA RĀO, A.N. (A.N. Kṛi ; 1908-71). One of the most popular Kannada novelists, who was born in a prosperous Brahmin family at Tumkūr. His father, Narasiṁha Rāo was a connoisseur of literature and fine arts. Kṛishṇa Rāo did not join any college and learnt whatever he could by self-study. His first work, at the age of 16, was a drama, *Maduveyo Manehaḷo*, which was rebellious in temper and tone. After working as a journalist for some papers, he took an active interest in the activities of the Kannada Sahitya Parishat and became the first editor of its organ entitled 'Kannada Nuḍi'.

A facile writer, the number of his works on various subjects has crossed 200. He has written novels, short stories, dramas, essays, sketches, criticism, etc. but it is the novels, which have made him immortal. The number of his novels alone is more than one hundred.

Besides novels on social and historical themes, he wrote a series of novels on the life of an artist and the trials and tribulations that he goes through in the realization of his ideals. His *Sandhyārāga* (q.v.), *Udayarāga* (The Tune of Dawn, 1934), *Naṭa-Sārvabhauma* (q.v.), *Sāhitya Ratna*, *Beṇṇada Baduku* portray respectively the problems of a musician, painter, actor, litterateur and dancer. His *Jīvana Yātre* (Life's Pilgrimage ; 1934), *Nagna Satya* (The Naked Truth ; 1958), *Śanisantāna*, *Sañjegattalu*, etc. deal with prostitutes as it prevails in big towns. They make ghastly reading. There was an outcry against these novels and the author had to make his defence in *Sāhitya tathā Kāma-Prachodana*. In some of his novels, *e.g.*, *Maṅgalasūtra* (1940), *Gṛihalakshmī*, *Rukmiṇī* (1954), etc. he has upheld the values of Indian culture and extolled woman almost as a goddess. *Amara August* is on the 1942 Quit India Movement. In his novels, he generally excels in creating attractive situations and maintaining story interest by lively dialogue.

Kṛishṇa Rāo took active part in progressive movements of Karnataka, both literary and cultural. He was a very good speaker and was a leader of Kannada movement also. Of his ten short story collections, where the accent is on progressive outlook, the chief collections are : *Agnikanye*, *Minchu*, *Kiḍī*, *Kāmana Solu*, etc. In his stories, he is a severe critic of social ills and has a broad humane outlook. His prominent dramas are *Gomukha Vyāghra*, *Beṇṇara Bīsaṇige*, *Āhuti*, *Rājpūt Lakshmī*, *Maduveyo Manehaḷo*, etc. His plays had been good hits on the amateur stage. He wrote excellent biographies of Swami Vivekānanda, T.P. Kailāsam (q.v.), Dīnabandhu Kabīr, *Bāpū* (Mahatma Gandhi), etc. *Porake*, *Hosahoṭṭū*, etc. are collections of his essays, while *Barahagārū Baṭuka* is his autobiography. As a critic, he has written works on literature and people, literature and culture and on the literary problems. He has ed. *Karnataka Saṁskṛiti*, a very good book. He was a great scholar of Vīraśaiva literature and his work is : *Vīraśaiva Sāhitya Bhakta Saṁskṛiti. Rāja Ravivarmā* is his critical work on the paintings of Ravivarmā. He was a successful journalist as well. He worked vigorously for the unification of Karnataka and the emotional integration of the different regions. He edited a series of books for children acquainting them of all about Karnataka. His other important works are : *Muyyige Muyyi*, etc.

He was able to extricate the Kannada novel from the domain of magic and supernaturalism and provided a solid base for the portrayal of contemporary life. He has been called the King of Kannada Novel and created lacs of readers for his works.

h **KṚISHṆA RĀO, K.M.** (1923-). Modern scholar, who was Professor and Head of the Department of Kannada at Osmania University, Hyderabad. He also served Mysore and Bangalore Universities. He is equally competent in both lecturing and writing. He has delivered lectures on varied subjects on Kannada language, literature, etc. He is the author of 28 books and has published over 200 papers. Some of his important works are: *Śrī Jagannātha Dāsaru*, *Harikathāmruta-sāra*, *Vāṇija Vidhāna*, *Tattva Nirṇaya*, *Gommeta Darśana*, *Drupadanandini*, *Haribhaktisāra*, *Kannada Bhāshā Svarūpa*, *Kanaka Dāsara Kīrthanagalu*, *Jagannātha Dāsar Kīrthanagaḷu*, *Vādirājaru*, *Administrative Glossary : Kannada-Telugu*, *etc*.

KṚISHṆA RĀO, MUDAVIDU (1874-1947). One of the pioneers of the Kannada movement during the 20th century, he is often referred to as the Lion of Karnataka. Independent India and unified Karnataka were two of his cherished dreams. Himself a noted singer, he trained young actors and singers in the theatre. One of his historical novels published in 1904 narrates the story of the siege of Chittoor.

KṚISHṆARĀO, NADIGER. See *Nadiger Kṛishṇarāo*.

KṚISHṆA ŚARMĀ, SIDDHAVANAHALLI (1904-73). Writer, who is known for his success in writing biographical essays and pen-portraits of literary character. At the call of Mahatma Gandhi, he dedicated his life to the service of the country through Sarvodaya ideals and means. His crisp and effective prose has an individuality about it and it catches the imagination of reading public. His chief works are : *Kannadada Kidigaḷu*, *Vardhāyātrā* (travelogue), *Parṇakuṭi* (1941 ; a biography, which in its ten sketches presents the integrated personality of Gandhi), *Sardār Vallabhabhai*, *Sthitapraśna*, *Darśana* and *Hosayuga Dharma*. He has tr. into Kannada Babu Rajendra Prasād's *Ātmakathā*, letters of Mahatma Gandhi, hundreds of articles in 'Harijan' and several translations or adaptations of Vinoba literature.

KṚISHṆA ŚARMĀ BEṬAGERI 'ĀNANDAKANDA' (1900-82). Popular poet, story teller and novelist, who was born at Beṭageri in Gokāk Tāluqā of Belgaum district. As his father died while he was quite young, he could not continue his studies and whatever he learnt, he did by self-study. He joined the group 'Geleyara Gumpu', founded by Bendre (q.v.). Born as he was in the countryside, he had a detailed knowledge of folk-lore. He also made a careful study of old Kannada poetry, which has influenced his style and given it a literary polish and softness. He has thus derived inspiration from folk literature and from Kannada classics. He made a notable contribution to the awakening of Karnataka culture.

His chief collections of poems are: *Bhāvagīta* (lyrics ; 1926), *Muddana Mātū*, *Aruṇodaya*, *Virahini*, *Oḍanāḍi*, *Kārahuṇṇive*, etc. *Muddana Mātū*, written for children, reminds one of Tagore's *Crescent Moon*. *Virahini* and *Oḍanāḍi* are on the theme of love, its joy of union and sorrow of separation. His songs powerfully express the love of country, language and nature. He is the first poet to use the *Ghazal* tune in Kannada poetry. He has written over 30 short stories, his story collections being *Mātanāḍuva Kallugalu* and *Saṁsāra Chitra*. His short stories, based on popular tales and inscriptional accounts have an individuality of their own ; they are marked by elegance in style. In many of his short stories, he focuses on the conflicts of village life. His famous novels are: *Sudarśana* (perhaps the first social novel, 1933), *Rājayogī*, *Aśāntiparva*, *Mallikārjuna*, *Magala Maduve* (historical), etc. His *Benda Hṛidaya* (1954) in verse is a drama, while *Prasanna Venkaṭa Bhāgavata* and *Karnataka Jana Jīvana* are his research works.

Wedded to folk-life and culture, he was a versatile genius and enriched Kannada literature. In 1981, he pub. collections of his literary articles and *Vachanas*.

KṚISHṆA ŚĀSTRĪ, A.R. (1890-1968). Reputed prose writer, critic and Sanskrit scholar, who was born at Ambaḷe village in Chikkamaṅglūr district. His father, Rāmakṛishṇa Śāstrī was a Professor of Grammar in Mysore. Kṛishṇa worked as Professor of Kannada in Central College, Bangalore and Maharaja College, Mysore. He was a great scholar of Kannada, Tamil, Sanskrit, Bengali, English and German and he presided over the session of Kannada Sahitya Sammelan held at Hyderabad in 1940. He was founder-editor of 'Prabuddha Karnataka', a cultural magazine.

His works are: *Bhāshaṇagaḷu Mattu Lekhanagaḷu* (2 Pts., collection of speeches and essays), *Śrīpatiya Kathegaḷu* (collection of all his short stories, 1948), *Bhāsa Kavi* (1933), *Sanskrit Nāṭaka* (1937 ; a critical history of Sanskrit drama), *Vachanabhārata* (1950 ; a prose-poem based on Vyāsa's *Mahābhārata*), *Kathāmṛita* (1952 ; stories adapted from the *Kathāsaritsāgar*), *Nirmala Bhāratī* (for children), *Sarvajña*, *Hari Nārāyaṇa Āpṭe* and *Bankim Chandra* (1960). The last work, considered to be his best, is the biography of the Bengali novelist, with a review of all his works. This work won for the author the Sahitya Akademi Award in 1961. Well-versed in Sanskrit drama and poetics, he also wrote the story of *Mahābhārata* for children. Among his short stories 'Gurugaḷa Mahime' (The Master's Greatness), occupies a prominent place. He would always be remembered as a great Kannada scholar.

He and his colleauge T.S. Venkaṇṇayya (q.v.) used to be referred to as the 'Aśvin deities of Kannada' because of the way in which they were guiding their pupils.

KṚISHṆASWAMY IYENGER, H.S. See *H.S.K.*

KRISTĀNUJA VATSA (1840-1920). Writer, who is known for his *Victoria Mahārāṇi*, a biography of Empress Victoria.

KSHĪRA SĀGARA. Modern writer, whose one-act plays have proved successful from the point of view of dramatic art and stageability.

KŪDIGE, ŚRĪKĀNTA. See *Śrīkānta Kūdige.*

KULAKARNI, DESH. See *Desh Kulakarni.*

KUḶAKUNDA ŚIVARĀYA NIRANJANA. See *Niranjana, Kuḷakunda Śivarāya.*

KULKARNI, D.B. (d. 1963). Modern writer, whose short stories offer a delicate character-study. He has also written biographical essays and pen-portraits of a literary character. His essays : *Sāvadhāna* describe the familiar matters of domestic life with an easy informality of manner.

KULKARNI, G.V. Author of *Prajāprabhutva* (1964 ; a collection of one-act plays).

KULKARNI, GĪTĀ. See *Gītā Kulkarni.*

KULKARNI, H.B. Modern poet of the new generation, who has made worthwhile contribution to modern poetry. He edits 'Sṛijanavedi', a literary magazine.

KULKARNI, MĀDHAVA. See *Mādhava Kulkarni.*

KULKARNI, N.K. (Enke). Modern writer, who is noted for his verse dramas as also for one-act plays, which have proved successful on the stage from the point of view of dramatic art. He has also written essays. His chief works are : *Hastāntara* (1964), *Prana Tumbida Pātra* (1978 ; dramas) and *Gauri Śaṅkara* (novel, 1964). He was a radio artist-dramatist. He worked for long in different stations of All India Radio. He has made a deep study of the foremost Kannada poet of the 15th-16th century, *viz.*, Kumāra Vyāsa (q.v.). He has pub. some works on the poet, *e.g.*, *Gadugina Gandu Kavi Kumāra Vyāsa*. He is known as a humorist in Kannada.

KULKARNI, R.V. Modern writer of high calibre, whose essays have been acclaimed as fine pieces of art and have been compared to the essays of A.N. Mūrthirāo (q.v.). In In his personal essays, he uses all the weapons of social satire, including bits of quotations from Sanskrit and Kannada poetry.

KULKARNI, RĀOBAHĀDUR. See *Rāobahādur Kulkarṇi.*

KULKARNI, ŚIVARUDRAPPA. See *Śivarudrappa Kulkarni.*

KULKARNI, VENKATEŚA TIRAKO. See *Galaganātha, Venkateśa Tirako Kulkarṇi.*

KUMĀR, MĀLATĪ VASANTHA. See *Mālatī Vasantha Kumār.*

KUMĀRA, TAPASVĪ. See *Tapasvī Kumāra.*

KUMĀRA, VISHU. See *Vishu Kumāra.*

KUMĀRA-BAṄKA-NĀTHA. A Liṅgāyat poet ; an eminent guru, patronized by Jakkanārya (q.v.), a zealous Liṅgāyat minister of Devarāya II (1419-46). He composed

Vachanas, books on the *Shaṭ-sthala* and *Śivatattva-chintāmaṇi*.

KUMĀRAPPA, G. Poet, who has pub. a collection of poems in 1984, in which he has shown dis-satisfaction with the present life around him.

KUMĀRARĀMA SĀṄGATYA. Poem (*c.* 1505) by Nanjuṇḍa (q.v.), which deals with the life-story of prince Kumārarāma. Son of Rājā Kampila of Karnataka, he is noted for his high character and bravery. As a boy, while playing, his ball falls in the parlour of his step-mother Ratnaji. Attracted by his beauty and valour, the step-mother feels enamoured of him but he spurns her advances. Feeling outraged, she complains to the king that Kumārarāma wanted to molest her, with the result that the king pronounces death sentence on him. The minister, who is very intelligent, keeps the boy in a tunnel, though outwardly he announces that he has been executed. When Muslims come to know of it that Kumārarāma is on more, they attack the kingdom of Kampila. Kumārarāma comes out and vanquishes the Muslim invaders, though he himself is killed on the battlefield.

The story, written in *Sāṅgatya* form, is very popular in south India, especially among the Kannada-speaking people. It has been called as a national epic.

KUMARASWAMI RAJA, N. Author of *Post-Nasal Voiceless Plosives in Dravidian.* With an Introduction by M.B. Emeneau (Annamalai University, 1969).

KUMĀRA VĀLMĪKI (fl. *c.* 1500). Great Vaishṇava Kannada poet, who was born in a Brahmin family at the village Toṛavẹ in Bijāpur district. His original name was Narahari. A follower of the Bhāgavata Sect, he was a devotee of Nṛisiṁha in his own village. His descendants still reside in the village Torave. Just as Nāraṇappa, who rendered the *Mahābharata* into Kannada, called himself as Kumāravyāsa, so Narahari by rendering the *Vālmīki Rāmāyaṇa* into Kannada, called himself Kumāra Vālmīki. Kumāra Vālmīki's *Rāmāyaṇa* is also called *Torave Rāmāyaṇa* (q.v.), named after the village, where it was composed. As the work lacks in any internal evidence about the date of the author, historians have not been able to determine his date accurately. However, he is usually assigned to *c.* 1500, though some consider that he belonged to the late 16th century in all likelihood.

Composed in about 5,100 stanzas of *Bhāmini Shaṭpadī* metre, *Torave Rāmāyaṇa* is the first Brahmanical version of the story in Kannada ; earlier Nāgachandra's *Rāmāyaṇa* was based on the Jaina version of Vimala Sūri. Kumāra Vālmīki has largely followed Vālmīki, making a few alterations, but he has throughout depicted Rāma as an incarnation of Vishṇu, thus upholding the Bhāgavata or devotional approach in his exposition. He has, however, tried to bring out the good qualities of Rāvaṇa, probably under Jaina influence.

The *Torave Rāmāyaṇa* is a popular work and reveals its author as a good artist, endowed with a capacity to narrate effectively with a sense of varied character. His numbers flow smooth and neat without any hindrance, but he hardly rises to great poetic heights.

It is said that Kumāra Vālmīki wrote another poem, *Mairāvaṇa Kālaga*, which is no longer extant.

KUMĀRA VENKAṆṆA. Modern writer,

who ed. *Pāpachchi* (The Tiny Tot), a periodical for children.

KUMĀRA VYĀSA (fl. 15th cent.). One of the few poets, who stand in the forefront of Kannada poetry. His real name was Nāraṇappa and he belonged to the village Koliwāḍa in Dharwar district. He was a great devotee of god Vīranārāyaṇa at Gadag, where he spent a good part of his life. In the Vīranārāyaṇa temple at Gadag, that place is still shown to visitors, where he used to compose his *Bhārata.* He called himself a 'Yogīndra' or an eminent Yogi. A follower of Bhāgavata Sect, he was one of the most liberal-minded poets of the age. He was a gifted poet with a facile pen.

Kumāra Vyāsa wrote his *magnum opus*, *Kannada Bhārata* (q.v.) or *Gadagina Bhārata* in the presence of god Vīranārāyaṇa under his inspiration. At one stage, in all his humility, he said that the actual composer of the *Bhārata* was the god Vīranārāyaṇa and that he himself was only a scribe. His work is a magnificent rendering of the Sanskrit *Mahābhārata* story from the very beginning upto 10 *Parvas*, *i.e.*, upto the 'Gadā Parva'. It is divided into 150 *Sandhis* and consists of nearly 8,500 verses in *Bhāmini Shaṭpadī* metre. The remaining portion of the *Mahābhārata* was rendered later on into Kannada by Timmaṇṇa (1510), a court-poet of Kṛishṇadeva Rāya of Vijayanagar empire.

The *Kannada Bhārata* is as popular in Karnataka as the *Rāmacharitamānasa* of Tulasīdāsa, the Hindi poet. As a matter of fact, it has been closest to the people of Kannada for the last over 500 years. The poet has called his work as *Kṛishṇa Kathā*, as Kṛishṇa occupies the centre of the stage in this poem. According to the poet, Kṛishṇa symbolises the Supreme Lord, who is the unseen wirepuller in the puppet show of human life. Side by side, he has depicted the complex nature of human passion. The work thus combines a deep understanding of human nature with an unerring perception of the play of the divine in human affairs.

Another work, that is ascribed to Kumāra Vyāsa is *Airāvata*, but scholars doubt its authenticity.

The greatness of Kumāra Vyāsa lies in his individual vision and in his mode of presenting the *Mahābhārata* story in racy Kannada idiom. He reached heights of expression at several places by the free exercise of his rich imagination and by the use of simple and yet powerful diction of the Kannada language. He had a keen sense of the possibilities inherent in the language and has drawn out at some of them in his narration of the story. He has also made a successful use of indigenous and Sanskrit words. His metaphors are very famous in Kannada literature.

KUMĀRA VYĀSA BHĀRATA. See *Kannada Bhārata.*

KUMUDENDU (fl. *c.* 1275). Jaina poet, who was the author of the *Kumudendu Rāmāyaṇa* (q.v.), a Jaina version of the *Rāmāyaṇa.* Only a part of his work is available. The story of Ramayana of Kumudendu belongs to the tradition of Vimala Suri. He has followed Nagachandra. He is influenced by music. He denotes Raga and Tala for his Poem composed in *Shaṭpadi* metre.

KUMUDENDU RĀMĀYAṆA. Kannada version of the *Rāmāyaṇa*, which was written by Kumudendu in about 1275. A Jaina version of the *Rāmāyaṇa*, it was influenced by Nāgachandra (q.v.). *Kumudendu Rāmāyaṇa* is noted for the variety of *Shaṭpadī* metre used in this work.

KUNDAṆAGĀRA, KALLAPPA G. (1892-1948). Scholar, who has made a name, especially in textual criticism. He was born at Kaujlagi village in Belgaum district. Though born in a poor family, he rose to be Head of the Department of Kannada, Rājārāma College, Kolhapur from 1927 to 1948. He was editor of 'Vāgbhūshaṇa' and 'Jina Vijaya', pub. from Dharwar and Belgaum respectively. Besides, he was one of the editors of the *English-Kannada Dictionary*, published by the University of Mysore. His chief works are : *Inscriptions in Northern Karnataka and Kolhāpur State* (research), *Notes on Mahālakshmī Temple*, editing of *Pampa's Ādi Purāṇa, Kumudendu Rāmāyaṇa, Hastimalla's Pūrva Purāṇam, Harihara Deva, Mahādeviyākka* (drama) and a novel *Sarasvatī*. He also composed a few poems under the pen-name of Keśava. He authored hundreds of articles in Kannada and English on various aspects of Kannada literature and culture.

KUNDRANADA PATIL. Writer, whose chief work *Hanta* (1983) is a novel.

KUNHI, BOLUWARU MOHAMMAD. See *Boluwaru Mohammad Kunhi.*

KUṆIGAL RĀMA ŚĀSTRĪGAḶA CHARITRE. The first biography (1910) in modern Kannada literature, written by M.S. Puṭṭanna (q.v.). It describes the life of Rāma Śāstrī, a great scholar of *Nyāya* and *Tarka*. Rāma Śāstrī was a Sādhaka in Yoga and he died in Yoga Samādhi. He was the father of the 32nd pontiff of the Śṛiṅgeri Matha founded by Ādi Śaṅkarāchārya. The author describes how Rāma Śāstrī came to the notice of the ruling monarch of Mysore, Kṛishṇarāja Wodeyar III (1794-1868) and gives vivid pictures of the Royal Court and memorable sketches of a number of scholars—Rāma Śāstrī's teachers, students and his arrogant opponents in disputation. The work is based entirely on anecdotes and reminiscences related by the disciples of Rāma Śāstrī.

KURTUKOṬI, KĪRTINĀTHA DATTĀTREYA. See *Kīrtinātha Dattātreya Kurtukoṭi.*

KUŚALAPPA GOWDA, K. Scholar, whose *Kannada Bhāshāvalokana* (1984) is a collection of articles on linguistics and Kannada language. Earlier, he had pub. *A Grammar of Kannada* (Annamalainagar, 1972).

KUSANUR, CHANDRA KĀNTA. See *Chandra Kānta Kusanur.*

KUVEMPU. See *Puṭṭappa.*

KYATHANAHALLI RAMANNA. Writer, whose work on ballads of Bijapur district is *Bījāpura Jilleya Lāvanigalu* (1979).

L

LAHOVARY, NICOLAS. Foreign Indologist, who is known for his *Dravidian Origins and West ; Newly Discovered Ties with the Ancient Culture and Languages, including Basque, of the Pre-Indo-European Mediterranean World* (Bombay, 1963). The author concludes that the Dravidian languages form members of an ancient pre-semitic linguistic family, which covered most of India and the Near East.

LAKKAṆA DANDEŚA (fl. 1425). Lingāyat Kannada poet, who was a minister of Prauḍha Devarāya II (1419-46). He was the author of *Śivatattva-chintāmaṇi* (Handbook of Śaiva Doctrine), an exhaustive treatise on the tenets and rites of the Sect. The work is divided into 55 *Sandhis* and consists of more than 2,000 *Padyas*. In form and content, it is an encyclopaedia of Vīraśaiva faith. He also wrote a *Basava Purāṇa*, in which he perfected the puranic approach to the life of Basava.

LAKKAPPA GOWDA. Scholar, who is noted for his critical work, *Kathālokana* (1978). His thesis for Doctorate Degree was on Kuvempu's *Rāmāyaṇa Darśana*.

LAKSHMA KAVI (fl. *c.* 1723). Vaishṇava poet, who was the author of *Lakshma Kavi Bhārata*, a fresh representation of the *Mahābhārata* story and of the *Rukmāṅgada-charitre*—both in the *Shaṭpadī* metre called *Vārdhaka*.

LAKSHMAṆA PAI, G.N. (1904-). Poet, whose collections of action songs for children are : *Abhinaya Gīta Mañjarī* and *Abhinaya Gītāvalī*.

LAKSHMAṆA RĀO, B.R. (1946-). Poet, whose chief works are : *Gopi Mattu Gaundalīna*, *Tuvatara* (1978 ; both poetical collections), *Gesture* (1980 ; short stories) and some novels. He has also pub. a collection of Ghazals, *Prema Suliva Jadu* (1984). He is noted for his experimentation. Compilation of his selected poems : *Kolumbus* appeared in 1985.

LAKSHMAṆA RĀO GAḌAKAR. Writer, whose *Sūryakānta* appeared in 1892. It is a story of a poor family and the action of the novel is placed in the 18th century.

LAKSHMĪ, JAYA. See *Jayalakshmī, M.K.*

LAKSHMĪNĀRAṆAPPA NANDALIKE 'MUDDAṆA'. See *Muddaṇa*.

LAKSHMĪ NĀRĀYAṆA, A.V. Writer, whose *Kadu Ba Annuttade* (1979) is a nostalgic work about the forest memories.

LAKSHMĪ NĀRĀYAṆA BHAṬṬA, N.S. (1936-). Poet and critic, whose chief works are : *Vṛitta*, *Suli*, *Ninnege Nanna Matu*, *Baro*

Vasanta (all poetry), *Horalu Dariyalli Kāvya*, *Kāvya Śodhana* and *Vivechana* (1978 ; on criticism of modern poetry). In 1981, he has pub. a collection of his poems. His poems have a lasting appeal on account of their musical and emotional content. His *Govinda Pai Shaṭamana* (ed.) is a collection of articles on Govind Pai and on his works presented in a seminar organized to mark his birth-centenary in 1983. He is at present Professor-Head, Dept. of Kannada, Bangalore University.

LAKSHMĪPATI. See *Chikkupādhyāya*.

LAKSHMĪŚA (fl. *c*. 1350). Eminent poet, who composed *Jaimini Bhārata* (q.v.) in Kannada. Nothing definite is known about him, but it is believed that his native place is Devanūru or Surapur, where there is a temple of Lakshmīramaṇa. He worshipped the deity Lakshīramaṇa (Vishṇu), to which there is a reference in his *Bhārata*. He was a follower of the Bhāgavata Sect and it is said that he was a Śrivaishnava Brahmin. His date is also in doubt so much so that he is assigned by different scholars to different periods ranging from 1137 to 1700. The more generally accepted date is the first half of the 14th century.

The Sanskrit *Jaimini Bhārata* contains the story of the Horse-sacrifice, which the Pāṇḍavas performed after their victory in the great War. Lakshmīśa has generally followed the story in the original, but he has presented a concise version as sixty-two chapters of the original have been reduced to thirty-four. He also omitted certain portions and expanded others. Whatever the story or the episode, he makes it his own and turns it into an exquisite piece of art. The result is that his version is more than an adaptation ; it is almost a re-created product.

Lakshmīśa is one of the great story-tellers in the realm of Kannada poetry and his *Jaimini Bhārata* is one of the most popular poems among the people of Karnataka.

LAKSHMINĀRĀYAṆA RĀMAKṚISHṆA HEGDE. See *Hegde, Lakshmīnārāyaṇa Hegde*.

LALITĀ NAIK, B.T. Poetess, whose *Nam Rūpli* (1983) is a collection of poems.

LALITHĀ SUBBARĀO. Modern writer, who has authored a travelogue, recording her experiences in America.

LĀNGŪLĀCHĀRYA. Modern writer, who is known for his humorous and satirical essays. He was a journalist of Hubli.

LAṄKESH, P. (1935-). Poet, novelist, playwright, critic, short story writer, journalist and film director, who is a modernist in his literary technique. His chief works are: *Biruku* (1967 ; q.v.), *Mussanjeya Kathā Prasaṅga* (novels), *Nānalla*, *Umāpathiya Scholarship Yātre* (collections of short stories), *Sankrānti* (The Turning Point ; drama, q.v. ; 1973), an anthology of his seven other plays, translations into Kannada of *Antigone* and *Edipus Rex*, *Prastuta* (The Present, 1970 ; critical essays) and poems. He is now editing a weekly 'Lankesh Patrike'. The film 'Pallavi' directed by him received the best film award in 1977. In his short stories, he has brought lyrical intensity and delicacy, his prominent stories being 'Nivṛittaru' (The Retired), 'Vāmana' and 'Roṭṭi' (Bread).

LATTHE, M.S. Scholar, who has ed. in 1984 four *Bayalatas* of North Karnataka, *Radhanata* from Bijāpur area and *Arabarata* from Gulbarga area being important among them.

LEVI, SYLVAIN (1863-1935). *Pre-Aryan and Pre-Dravidian in India*, by Sylvain Levi, Jean Przyluski and Jules Bloch. Tr. from French by Prabodh Chandra Bagchi (Calcutta University, 1929).

LEWIN, P.E. Foreign Indologist, whose articles : "Literature Relating to Southern India" was published in "Southern India" (1914-15).

LIGĀDE, JAYADEVITĀYI. See *Jayadevitayi Ligāde.*

LILABHAT, B. Writer, whose chief work is a travelogue : *Bhutānagara Naduve* (1981).

LĪLĀVATĪ. Champū Kavya by the Jaina poet, Nemichandra (q.v. ; fl. *c.* 1200), which was composed at the instance of Rājā Lakshmaṇa Deva. A romance in 4 cantos, it is based on the Sanskrit writer, Subandhu's *Vāsavadattā*. Its chief sentiment is *Śṛiṅgāra* and the poet completed it within one year.

Kandarpa, crown prince of Jayantīpur or Banavāse, sees a beautiful girl in a dream and sets out in search of her in the company of his friend, Makranda, who is son of the minister. The girl in fact is the princess Līlāvatī, daughter of Śṛiṅgāraśekhara, the Rājā of Kusumpur. Līlāvatī also sees a prince in her dream and she also orders for finding out the prince. After many adventures, the prince and princess meet and are wedded to live happily for ever. The work is full of descriptions of nature and erotic passages.

According to the poet, *Śṛiṅgāra* is the only sentiment, which deserves prominence and that beauty of woman is the real beauty. His *Līlāvati* fully substantiates his views.

LĪLĀVATĪ TORANAGAṬṬI (1938-). Writer, whose works are : *Janapada Sāhityadalli Matrivatsalya* (on folk-lore) and *Bhyrappanavara Kadambarigalu* (criticism ; 1977). She has also pub. *Naka Hejje* (poetry).

LINGAṆṆA, SIMPI (1905-). Traditional and mystical poet and writer, who absorbed the best in modern ideas, though he could not receive the western type of education. He was a close associate of Madhurachenna (q.v.), whose biography he wrote in 1960 and like him came under the influence of Aurobindo. In his lyrics and *Vachanas,* composed in the spiritual line and collected in *Mugita Jenu*, there is the catholicity of his outlook and the power of his symbolism. He has written more than 40 works. *Śrī Aravindaru* is the biography of Aurobindo, while *Saptapadī* and *Jana Jīvan* are his dramas ; *Deśabhaktiya Kathegaḷu* contains his patriotic short stories. Along with Madhurachenna, he worked for the spread of folk-culture and for conveying the best in folk-lore to the city-bred people ; Lingaṇṇa's work in this field is *Uttara Karnataka Janapada Kathegaḷu* (1972). His style is attractive and charming.

LINGANNA KAVI (fl. 15th cent.). Court-poet of Keladi ruler Basavappa Nāyaka II ; he composed *Keḷadīnṛipa Vijaya,* a work, which describes the victory of his patron.

LINGANNA SANNAKKI. Writer, whose *Gandasara Janapada Hādugalu* (1978) brings to light unrecorded folk-lore. His *Heluve Majakura* is a collection of Karbala songs.

LINGANNA SATYAMPETE. Writer, who has in 1981 brought out a collection of his articles bearing on research and criticism.

LIṄGARĀJA, ALIYA. See *Aliya-Liṅgarāja.*

LINGAYYA, D. Writer, whose *Janapada Kathā Sangama* (1978) is on folk-tales.

LOHITĀŚVA. Writer, who has tr. into Kannada Randhīr Kapūr's drama as *Mukhyamantrī* (1984).

LOKOPAKĀRA. Kannada treatise (1025) on medicine, which is said to be authored by Chāvuṇḍarāya (q.v.); the work discusses human diseases under three broad heads relating to men, women and children.

LUDWIG, ALFRED (1837-1912). Czech Indologist, whose relevant article is: "Uber die Verbalflexion der Dravidasprachen" (Prague, 1900).

M

MĀCHAYYA, MADIVALA. See *Madivala Māchayya.*

MACHCHIMALE ŚAṄKARA NĀRĀYAṆA. Modern poet, whose *Chum-chum-śiśu Gītegaḷu* is a collection of songs for children.

MACNICOL, MARGARET. British Indologist, who authored *Poems by Indian Women* (Calcutta, 1923). The work includes selections and translations from Kanarese, Malayalam, and Tamil poetesses.

MADANATILAKA. See *Chandrarāja.*

MĀDARASA, SAKALĒŚA. See *Sakalēśa Mādarasa.*

MĀDHAVA KULKARNI. Writer, who in collaboration with M. Govinda Rāo, has ed. a big volume : *Saha Spandana* (1978) on the works of S.L. Bhairappa (q.v.), a popular novelist. His short story collection is *Vajra* (1980). He has also contributed to literary criticism.

MADHAVĀCHĀRYA. Writer, whose *Hadi* (1981) is a short story collection.

MADHURA (fl. *c.* 1385). Jaina poet, who was patronized by ministers of Harihara II and Devarāja I. Author of *Dharmanātha Purāṇa* on the 15th Tīrthaṅkara and a short poem in praise of Gommateśwara of Śravaṇa Beḷgoḷa, only about five chapters of his major work have been recovered so far and the first chapter is the most interesting of them all. He was also the author of an inscription in the ornate style of the *Champu* composed in 1410 A.D.

MADHURACHENNA. See *Chennamalla Halsangi.*

MĀḌIḌḌUṆṆO MAHĀRĀYA. See *Puṭṭaṇṇa, M.S.*

MADIVALA MĀCHAYYA (fl. 12th cent.). Vīraśaiva saint and Kannada mystic writer, who was a washerman by profession. His *Vachanas* or sayings are extant. He was well received on equal terms in the assembly of mystics called "Śivānubhava Maṇḍapa", with which Allama Prabhu and Basaveśvara (qq.v.) were associated.

MAHĀBRĀHMAṆA. See *Narasiṁha Śāstrī Devuḍu.*

MAHĀDEVA, DEVANOORU. See *Devanooru Mahādeva.*

MAHĀDEVA GADIGEPPA BANAKAR (1932-). Poet, whose works are : *Bannadakarañji*, *Hosahuttu*, *Mahādeva Banakar Vachanagalu* (1979 ; all poetry, the last *Vachanas*) and *Kalyāṇa Krānti* (drama).

MAHADEVAN, R. (1934-). Author of *Gulbarga Kannada : Brahmin Dialect* (Deccan College, Poona, 1968).

MAHĀDEVAYYA, ŚIVAGAṆAPRASĀDI. Scholar, who ed. the *Śūnyasampādane* (q.v.). His time is not certain but Chikkananjeśa (fl. *c.* 1650), the author of *Rāghavāṅka Charitre* has mentioned his name with great respect.

MAHĀDEVĪ, RĀNĪ (fl. *c.* 1160). Vīraśaiva saint and Kannada mystic poetess, who was wife of Moligeya Mārayya (q.v.). Like her husband, she uttered *Vachanas* or sayings, which are 41 in number. Her language is simple and her ideas are expressed beautifully. With her husband, she was well received on equal footing in the assembly of mystics, called 'Śivānubhava Maṇḍapa', with which Allama Prabhu and Basaveśvara (qq.v.) were associated.

MAHĀDEVIYAKKA. See *Akkamahādevi.*

MAHĀLIṄGA-DEVA. A Lingāyat poet, an eminent guru, patronized by Jakkanārya, a zealous Liṅgāyat minister of Devarāya II (A.D. 1419-46). He composed *Vachanas* and books on the *Shaṭ-sthala.*

MAHĀLIṄGARAṄGA (Raṅganātha ; fl. 1675). Poet, whose *Anubhāmṛita* explains in devotional style for the first time the Advaita philosophy of Śaṅkara in the simplest possible style in *Bhāminī Shaṭpadī* metre. There is no other work, which is so easy and lucid for those who want to know of Śaṅkara's philosophy but have no knowledge of Sanskrit. It is full of striking similes, which have a popular appeal. The poet has no doubt taken as source-material the *Bhagavadgītā*, *Mahābhārata*, *Rāmāyaṇa* and Śaṅkara's *Bhāshya*, but his knowledge is wide and the intellect sharp The style is charming and attractive.

MAJAPPA, HARḌEKAR. See *Harḍekar Majappa.*

MALA-BASAVARĀJA-CHARITRA. Work by Siṅgirāja (*c.* 1500), also known as *Siṅgirāja Purāṇa.* It is an account of Basava's life, recounting his 88 miracles and giving particulars of his opponents at Bijjala's court.

MĀLATHĪ, A.P. (1944-). Woman novelist, whose chief works are : *Ardhāṅgi*, *Aghaṭa* (novels) and *Grāmīna Mahileyaru* (essays).

MĀLATI PATTANASHETTY. Poetess, whose *Garigedari* (1983) is a poetical collection.

MĀLATĪ VASANTHA KUMĀR. Scholar, whose *Prabandha Sāhitya* (1978) traces the origin and growth of the essay form of literature, while *Īdu* (1983) is a collection of short stories.

MĀLAVĀḌA, S.S. (1910-). Writer, whose full name is Sangappa Sanganabasappa Mālavāḍa. He was Professor of Kannada at Karnataka College, Dharwar. Several collections of his critical essays have been published, His chief works are : *Karnataka Vishwavidyalaya*, *Hariharana Mūru Ragaḷegalu*, *Sāhitya Samālochane*, *Hariharana Ragaḷegalalli Jīvana Darśana* ; these works reveal the development of his personality as an essayist and a critic. He has edited *Raghavāṅka Charitre*, while *Karnataka Sāhitya Saṁskriti Darśana* is his research work. He is counted among great essayists of Kannada. His *Aravindāśramada Anubhava* (1979) narrates the experiences of a devotee of Aurobindo, while his *Halliya Huduga* (1980) is autobiographical. *Vyāsaṅga* is the Felicitation Volume presented in his honour.

MALEGAḶALLI MUDUMAGALU. See *Kuvempu.*

MALLANĀRYA (fl. *c.* 1513). Lingāyat Kannada and Sanskrit writer of Gubbi, who lived in the reign of Kṛishṇadeva Rāya (1509-29). One of his two principal works in Kannada is *Bhāva-chintāratna* (1513-30), said to be adapted from a Tamil work of Jñānsambandar (Sambandar) of the 7th cent., also called *Satyendra-chola-kathe* on account of its being the story of a Chola king to illustrate the power of the sacred *mantra* of five letters of the Śaivas. The other work, *Vīraśaivāmṛita-purāṇa* (1530) narrates 25 Līlās or sports of Śiva and the lives of the saints, old and new.

MALLARI, MEVUNDI. See *Mevundi Mallari.*

MALLARI BHATTA, J. Writer, whose *Annana Kathegaḷu* (1964) is a short story collection meant for children.

MALLIKĀRJUNA (fl. *c.* 1245). Jaina Kannada poet ; brother-in-law of Janna and father of Keśirāja (qq.v.), both Kannada poets. He was a *muni*, and compiled an anthology *Sūkti-Sudhārṇava*, called also *Kāvya-sāra*. It is the Kannada equivalent of a golden treasury from the best Kannada poets of old. The poet collected verses from all previous poets under eighteen topical headings, such as the description of the sea, the mountains, the city, the seasons, the moonlight, the dawn, friendship, love, war, etc. The number of *Āśvāsas* including Prologue is to be 19, but only 17 Āśvāsas are now extant.

MALLINĀTHA PURĀṆA. Champū by Nāgachadra (q.v. ; fl. *c.* 1100), which treats of the life of Mallinātha, the 19th Jaina Tīrthaṅkara, in the style of Jaina Purāṇas.

King Vaiśravaṇa, at the height of his luxurious life, sees a big banyan tree crash, struck by lightning. He realizes the vanity of life and retires to the forest for penance and he becomes Ahamindra in heaven. In his next birth, he is born as Mallinātha, renounces the world at a very early age and attains the stature of Tīrthaṅkara by the power of his penance. The story is thin, but the poet with his descriptions and a variegated portrayal of *bhoga* and *tyāga*, has treated the work in 14 cantos. *Śānta-rasa* is the soul of his poetry.

The poem is of considerable merit, but there is hardly any situation which moves us deeply. The poet is at his best in his next work, *Pampa Rāmāyaṇa* (q.v.).

MAṄGARĀJA I (Maṅgarasa I ; fl. *c.* 1360). Jaina poet, who was chief of the principal town Muguliyapur of the Devalige district under Hoysala kingdom. He was patronized by Harihara I and was awarded many titles. His *Khagendra Maṇi Darpaṇa*, composed in 16 *Adhikāras* or Chapters is a work on toxicology (*Vishavidyā*). In this work, the poet quotes Pūjyapāda's work on the same subject. Despite its being a technical subject, the poem has a charming style. It claims that Ayurvedic science can lead one to emancipation.

MAṄGARĀJA II (Maṅgarasa II ; fl. 1398). Brahmin poet, whose *Maṅgarāja Nighaṇṭu* or *Abhinava Nighaṇṭu* is a metrical lexicon, giving Kannada meanings of Sanskrit words.

MAṄGARASA III (Maṅgarāja III ; fl. *c.* 1510). Jaina poet, who was Raja of Kallahalli. His dynasty was related to the Mysore Rāja dynasty and continued up to the modern time. His works are : *Samyaktva Kaumudī* (q.v.), *Jayanṛipa Kāvya*, *Nemijineśa Saṅgatī*, *Pākaśāsta* (on cookery), *Prabhāñjana Charitre*, *Śrīpāla Charitre*, etc. The *Samyaktva Kaumudī* is a collection of Jaina stories, while *Nemijineśa Saṅgatī* is on the story of Nemijina in *Sāṅgatya* metre.

MAṄGEŚA RĀO PANJE 'KAVIŚISHYA' (1874-1937). Pioneer Kannada short story writer and poet, who was born at Banṭwāl in Mangalore district. He had to spend his childhood in extreme poverty. By self-effort, he studied and was appointed Deputy Inspector of Education and later Head of a Government High School. Deeply interested in children's literature, he was one of the founders of Bāla Sāhitya Maṇḍala at Mangalore. He worked specially in the field of children literature and short story. Among the early pioneer writers of short story, he was one of them ; the others being Kerūr and Māsti (qq.v.). He was also one of the pioneers of modern poetry. He presided over the Kannada Sahitya Sammelan held at Raichur in 1934.

His works are : *Ajji Kathegalu* (Grandmother's Tales), *Pañjeyavara Kṛitigaḷu* (2 vols.), *Aitihāsika Kathāvalī*, *Oḍḍana Oṭa*, *Kokkokkoli*, *Koṭichennaya*, *Guḍuguḍu Gummaṭa Devarū*, *Prāṇigala Pradeśagalu*, *Henu Sattu Kāge Baḍavāyitu*, *Mūla Vyākaraṇa* (grammar) and *Kannadadalli Sudhāranegalu* (on reform in Kannada). Except the last two, all the works are short stories or are meant for children. In his stories, the Western influence is quite perceptible, but he has also depicted pictures of local life. His short stories : Nanna Chikka Tāyi (My Aunt), "Bhārata-Śravaṇa" (The Recitation of the *Bhārata*) and "Kamalapurada Hoṭlinalli" (At the Kamalapura Hotel), pub. in 1900 are the earliest examples of the modern Kannada short story. He was also protagonist of Kannada literature in his district.

As a poet, his poems, though small in number, show signs of modern poetry and are remarkable in lyrical intensity and expressive vigour. Most of them were written for children and printed in school books. "Udayarāga", one such poem, describes the colourful scene at sunrise. His best poem "Tenkaṇa Gāliyāta" describes how the southern wind gathers momentum and brings havoc in its wake ; it is a piece of art with perfect rhythm, rhyme and sound. His famous poem *Huttariya Hādu* is something like the national song of Coorg.

MANKU TIMMANA KAGGA (The Tedious Speech of Dull Timma). Poem (1943) by D.V. Gundappa (q.v.), which is regarded his masterpiece.

A poem of nearly 1,000 stanzas of four lines each, it can be called "The Gītā of the New Age". It has no story interest nor has it any character-study. It is a commentary on life by a poet of mature judgement. It also contains the poet's philosophy of life based on his vast experience and deep understanding of the thought of the East and the West. On the one side, it contains the gist of the Upanishads, Vedānta, etc. and on the other side, it embodies the thoughts of Aristotle, Shakespeare, Mill, Keats, Shelley, etc. All this wisdom has been generally transformed into good poetry and not merely versified as may be seen from the following illustration : "The knowledge that we get from the books is like a jewel placed on the head, whereas the understanding that grows in the mind is like a flower that the tree bears."

MANOJ. Writer, whose *Pratipadane* (1983) is a collection of critical essays.

MĀNU. Writer, whose chief work is a novel : *Lingana Kudi* (1984).

MARAḶI MAṆṆIGE (Back to the Soil). Novel (1942) by Koṭā Shivarāma Kārant (q.v.), which is regarded as his *magnum opus.* The novelist has described the changes that have taken place in the three generations of a family during the last 100 years.

Rāma Aitāla, a poor Brahmin of Koḍi, maintains himself, his wife Pāroti, and his widow sister Sarasoti by working as a priest. As he has no child, he marries Satyabhāmā, who gives him in due course one son named Lachchaṇa and a daughter Subbī. Lachchaṇa, when grows into boyhood, falls into bad company. To bring him to the right path, Rāma Aitāla marries him to Nāgaveṇī. Despite his marriage, Lachchaṇa remains drowned in wine and woman. Rāma Aitāla and Pāroti die greatly distressed but this had no effect on Lachchaṇa. Rāma Aitāla, before his death, gives all his property to his daughter-in-law Nāgaveṇī and not to his son. Nāgaveṇi gives birth to two children but both die. Her third child, a son, is born but she lives like a widow as her husband seldom comes to the house. Meanwhile Sarasoti and Satyabhāmā die. Nāgaveṇi goes to her father's house for the education of her son, Rāmarāo but as Lachchaṇa dies, she returns to her village. Rāmarāo, while studying in B.A. at Madras joins the Satyagraha Movement of Mahatma Gandhi and is sent to jail. On return from jail, he somehow passes B.A. and goes to Bombay in search of a job but does not succeed. He returns to the soil where he was born and becomes a schoolmaster. Like his grandfather, he works hard, improves the financial position of the family and pleases his mother.

The novel describes the complex life of a family on the sea-coast. The regional background with the different moods of the sea have heightened the effect of local colour in this novel.

MĀRAYYA. See *Moligeya Mārayya.*

MARIYAPPA BHAṬ, M. (1906-1980). Renowned Professor of Linguistics, who was Professor of Kannada in the University of Madras. He underwent a special training programme in linguistics at the London School of Oriental and African Studies. The old Kannada works critically edited by him with copious notes are : *Khagendra Maṇidarpaṇa, Pārśvanātha Purāṇa, Jātaka-tilaka Saṅgīta Ratnākara, Abhinava Maṅgarāja Nighaṇṭu, Kāvya Saṅgraha,* etc. He has also prepared a revised edition of the *Kannada-English Dictionary* of Kittel (q.v.), pub. in 4 vols. by the University of Madras. His *Sankshipta Kannada Sāhitya Charitre* (1960) has been quite popular. He also prepared a *Havyaka-English Dictionary* (1983). *Saṁskṛiti* is yet another work.

MARULA SIDDAPPA, K. Scholar, who has edited *Kannadu-Nāṭaka* : *Vimarshe* (1982), which treats of the growth of Kannada drama. He also authored *Lāvanigalu* (Bangalore, 1972).

MARULA-SIDDHA (fl. *c.* 1700). Liṅgāyat writer, who authored *Pavāḍa* (The Marvels of Basavarāja) in prose.

MĀRUTI, SUKANYĀ. See *Sukanyā Māruti.*

MASADI, KṚISHṆA. See *Kṛishṇa Masadi.*

MASTER, A. British Indologist, whose

relevant articles are : "Indo-Aryan and Dravidian, III" ("Bulletin of the School of Oriental and African Studies", London 1947-48) and "The Zero Negative in Dravidian" (*Transactions of the Philological Society*, London, 1946).

MĀSTI VENKATEŚA IYENGAR 'ŚRINIVĀSA' (1891-1986). Eminent poet, short story writer, novelist, dramatist and critic, who was born at Māsti village in Kolar district of Karnataka. After a brilliant academic career with first class first in Madras University, he joined the Mysore Civil Service in 1914. He sought voluntary retirement from service in 1943. He was elected President of the Belgaum Sahitya Sammelan in 1929. He was also Vice-President of the Kannada Sahitya Parishat, Bangalore. He became editor of "Jīvana", a Kannada monthly in 1944 and contributed articles for a period of 21 years. He remained active till death and produced a good amount of literature.

He has written poems, short stories, novels, dramas, criticism, etc., which number more than 125. His chief works in poetry are : *Binnaha* (1922), *Aruṇa*, *Tāvare*, *Cheluvu*, *Sunīta*, *Mānavi* (1951) and *Saṅkrānti* (1969), which include 180 of his lyrics and poems. His *Malāra* consists of 82 sonnets of various types. *Navarātri* (5 vols.) on the model of Chaucer's *Canterbury's Tales*, represents 20 narrative poems in blank verse. The other narrative poems are : *Gaudar Malli*, *Rāmanavami* (on the story of a village chief, who believes that Rāma stood under a tree nearby along with Sītā and Lakshmaṇa on that day every year) and *Mūkana Makkaḷu*. *Śrī Rāmapaṭṭābhisheka* (1970), comprising about 10,000 lines is an outstanding work in Kannada Rāmāyaṇa literature.

He has pub. 15 collections of short stories ; his collections are entitled *Saṇṇa Kategaḷu*. His popular short stories are : "Āchārya Patnī" (on the married life of Rāmānujāchārya), "Kaviya Koneya Din" (on the last day in the life of Goethe), "Subbaṇṇa", "Venkaṭigana Heṇḍati" (Venkatiga's Wife), "Gautami Heḷida Kate" (Gautami Tells a Story), "Masumatti", "Mosarina Maṅgamma" (Maṅgamma, the Curds-seller), "Ondu Haḷeya Kate" (An Old Story), "Hēmakūṭadinda Bandamēle" (After the Return from Hemakūṭa), "Jōgyāra Anjappana Kōḷī-Kate" (The Story of Jogi Anjappa's Hen), "Ondu Kāmana Habbada Kate" (A Story of the Holi Festival), "Nijagallina Rānī" (The Queen of Nijagal), "Venkaṭaśāmiya Praṇaya" (Venkaṭaśāmi's Love), etc. His stories are outstanding because of rich life experience ; humanism pervades his stories even as the technique makes them unique in the range of Kannada literature.

Chennabasava Nāyaka (1950) and *Chikkavīra Rājendra* (1956) are the two famous historical novels ; it was on the latter novel that he got the Bharatiya Jñanapith Award in 1983. In the former, the small state of Bidanur falls an easy prey to Hyder Ali of Mysore, while in the latter, the state of Coorg succumbs to the onslaughts of the British. His *Subbṇṇa* (1928 ; a novellete or a big short story) depicts a spiritual pilgrimage of a musician.

His dramas are : *Śāntā*, *Sāvitrī*, *Ushā* (based on mythological stories), *Kākana Koṭe* (The Fort of Kāka ; q.v.), *Yaśodharā*, *Tirupani* (on a Harijan saint), *Tālikoṭe*, *Manjula*, *Śivachhatrapati*, *Masti*, *Anārakali*, *Purandara Dāsa*, *Kanakanna*, *Bhārata Magalu*, *Banuli Draśyagalu* (seven radio plays) and *Kālidāsa*. He has also rendered into Kannada Shakespeare's plays : *Hamlet*, *King Lear*, *The*

Tempest, Scenes from *Macbeth*, *Coriolanus*, *Julius Caesar*, *Henry IV* and *Henry V* and Rabindra Nath Tagore's *Chitrāṅgadā*.

His works on criticism are : *Sāhitya Vimarśe* (4 vols.), *Sāhityadalli Vimarśeya Kāvya*, *Ādikavi Vālmīki* (q.v.), *Bhārata Tīrtha* and *Archanā*. He was the first to have written on folk literature and Karnataka culture ; his works are : *Kannadada Seve*, *Karnatakada Janateya Sanskṛiti*, *Karnataka Janapada Sāhitya*, etc. He has put forward his thoughts and views in a very simple and telling manner. He has written biographies of Śrī Rāmakṛishṇa and Rabindra Nath Tagore (*Ravīndranātha Ṭhākuraru* ; 1935). His autobiography *Bhāva* (3 vols.) was pub. in 1969 ; it reveals the author's conviction that his destiny is being shaped by the unseen hand of God. His "Jīvana" editorials comprise 5 volumes.

Devotion and surrender to God, faith in goodness, love of country and respect for women—these and other qualities have taken deep roots in his being and found adequate expression in his works. He was a master in the art of story-telling both in prose and verse. His style is simple and direct. He has inspired a band of younger poets, writers and critics, sometimes by writing Introductions to their works. He was also a good writer of English. In 1981, he brought out two works : one is a collection of selected stanzas of Vālmīki, accompanied by a Kannada translation and the second on the problem of the "Uttarakāṇḍa" of the *Vālmīki Rāmāyaṇa*. His latest work is *Dharma Saṁrakshaṇe* (1983).

MATH, HENNERADU. See *Hanneradu Math*.

MATTHUR KṚISHṆA MŪRTHY. See *Kṛishṇa Mūrthy, Matthur*.

MAVALI INSCRIPTION. The second earliest Kannada Inscription in prose of A.D. 800, which narrates how in a conflict between Chitravāhana of the Alupas and Kollipallava of the Nolambas, the valiant Kulamadda fought on behalf of the former and laid down his life.

MAVINAKERE RAṄGANĀTHAN. Writer, who has pub. several short story collections ; his sixth story collection is *Ulidaddu Ākaśa*, (1984).

McCORMACK, WILLIAM. Foreign scholar, who authored *A Cultural Introduction to the Spoken Styles of the Language*, with the assistance of M.G. Krishnamurthi (University of Wisconsin Press, Madison, 1966).

McKERREL, JOHN. Author of *A Grammar of the Language* (1820), a grammar of the Kannada language.

MEHTA, CHANDRAVADAN CHIMANLAL (1901-). Author of *Bibliography of Stageable Plays in Indian Languages* (University of Baroda, 1965).

MEILE, P. French Indologist, whose relevant article is : "Sur la Sifflante en Dravidien" (*Journal Asiatique*, 1943-45).

MEVUNDI MALLARI (1907-). Writer, who has made a mark in writing short stories. He also started a series "Kannada Kanda Pustaka Māle" for children, which published mainly story books, *e.g.*, from *Pañchatantra* and Shakespeare.

MIRJI ANNĀRĀO (1918-75). Novelist of the countryside with a rare perception, who was born at Sheḍwāl in Belgaum district. He had been a primary school teacher, deeply interested in Kannada literature, both old and modern. His contact with the masses in the countryside during the period of the struggle for freedom and post-freedom period had shown to him how life was deteriorating and how it was not easy to solve problems of village life. He had a fine grip over life-situations in the rural atmosphere.

His main works are : *Nisarga* (Nature), *Rāshṭrapurusha*, *Ramanna Master*, *Aśoka-chakra*, *Pratisarakāra*, *Bhasmāsura*, *Śrenika* (novels), *Lekhanakale*, *Vimarśeye Svarūpa* (criticism) and *Jainadharma* (a comprehensive Jaina religious treatise). He has also written short stories on the poverty in the villages.

Of his over ten good novels, his very first novel, *Nisarga*, written in the spoken dialect of the people became very popular for its touching description of the suffering of a daughter-in-law. *Rāshṭrapurusha* and *Pratisarakāra* describe in great detail the fight for freedom as it was carried on in the Karnataka villages. He wrote a biography of Prophet Mohammad. His *Dattavāṇi* is a criticism of Bendre's works.

MITRAVINḌĀ GOVINḌA. The only available drama in old Kannada literature, which was written by Siṅgarārya (q.v. ; fl. 1700). It is a rendering of Śrīharsha's Sanskrit drama, *Ratnāvalī*, though the names of characters have been changed. There are other differences as well ; for example, the hero of the Kannada drama is Kṛishṇa, who has been portrayed as a man and an incarnation of Vishṇu. The play is "neither original nor remarkable as a rendering". It is the first drama in Kannada.

MOEGLING, HERMAN (1800-1870). Writer, who edited "Mangalūr Samāchār", a Kannada fortnightly published by the Basel Mission in 1843. He tr. *Dāsara Padagaḷu* into German.

MOGASALE, NA. Writer, who is known for his *Pallavi* (1978), a collection of short stories and *Pallata* (1979 ; novel).

MOHANA DĀSARU (fl. 18th cent.). A reputed Haridāsa, who composed hundreds of songs. He wrote *Kolapada Pada* in folk style.

MOHANA TARINGIṆĪ. Poem by Kanakadāsa (q.v. ; fl. *c*. 1550), which is longer than his other poems.

The poem, on the basis of the *Bhāgavata*, describes the romance of Ushā and Aniruddha and Kṛishṇa's fight with Bāṇāsura. The work is full of descriptions, some of which seem to portray the contemporary life and the glory of the Vijaynagar Empire. The poet calls his work as "Kṛishṇakathā", which has prompted some critics to comment that it describes the story of King Kṛishṇadeva Rāya of Vijaynagar. The poem ends with an emphasis that there is no distinction beween Hari and Hara, thus revealing the catholic attitude of the poet in matters of religion.

MOKASHI-PUṆEKAR, ŚAṄKARA. See *Śaṅkara Mokashi-Puṇekar*.

MOLIGEYA MĀRAYYA (fl. 12th cent.). Vīraśaiva saint and Kannada mystic writer, who was a woodcutter by profession. His *Vachanas* or sayings are extant. He was well received on equal terms in the assembly of mystics, called "Śivānubhava Maṇḍapa", with which Allama Prabhu and Basaveśvara (qq.v.) were associated.

MOULIK, ACHALA. See *Achala Moulik*.

MUDAVIDU KṚISHṆA RĀO. See *Kṛishṇa Rāo, Mudavidu*.

MUDDAṆA (1869-1901). Poet, whose original name was Nandalike Lakshmīnāraṇappa, Nandalike being the name of the place, where he was born. During his short span of 32 years, he suffered the onslaughts of poverty and disease as a poor drill teacher, but became a real symbol of the transition from old to modern Kannada literature. He could not get higher education, but with self-study and on account of his extraordinary poetic genius, he wrote three works : *Śrīrāma Paṭṭābhisheka*, *Adbhuta Rāmāyaṇa* and *Rāmāśvamedha* and two *Yakshagānas* : *Ratnāvalī Kalyāṇa* and *Kumāra Vijaya*. Besides, he wrote a few chapters of an incomplete novel : *Godāvarī*, Kannada translations of *Bhagavadgītā* and *Rāmāyaṇa*, a work on erotics and some research articles. It is said that he had planned to write a grammatical work and a dictionary.

Śrīrāma Paṭṭābhisheka describes the coronation ceremony of Rāma on his return from exile : it sketches the character of Bharata on a higher plane. The poet has called his work as devotional. *Adbhuta Rāmāyaṇa*, the *Rāmāyaṇa* of the Śākta Sect, is written in poetic prose. The *Rāmāśvamedha*, the last work and the masterpiece of the poet, is based on the Rāma episode in the *Padma Purāṇa*. It describes the horse-sacrifice performed by Rāma after his exile, return home and coronation. The work begins with a glorious description of the monsoon, adorned with new imagery and shorn of old conventions. It criticises the conventional epic by means of a humorous dialogue between Muddaṇa and Manoramā, those imagined characters, who stand for the poet and his wife or rather the poet and his critic.

Nandalike Lakshmīnāraṇappa wrote all his works in old Kannada, for fear they might not be published if he wrote in modern Kannada. He also fabricated a lie that those works were written by a poet, called Muddaṇa, belonging to an earlier period. For some time, there was a controversy whether Muddaṇa was the same person as Nandalike Lakshmīnāraṇappa. Later, it was proved that they were identical.

Muddaṇa was a writer with the promise of greater achievements but his life was cut short when his powers were at their highest. His prose style has a charm and rhythm which is unique in the entire realm of Kannada literature.

MUDRĀMAÑJŪSHĀ (The Sealed Casket). Prose work (1823) by Kempunārāyaṇa (q.v.), which is generally believed to be a prose rendering of Viśākhadatta's Sanskrit drama, *Mudrārākshasa*. Actually, what is stated in the beginning of the Sanskrit drama as a prologue, has been expanded by Kempunārāyaṇa into 12 parts. The writer has stated that his work is based on the Purāṇas. He has also made other changes. For its plot, it has the famous story of the overpowering of the Nandas of Magadh by Chandragupta Maurya under the able guidance of Chāṇakya.

The language of this work clearly indicates the dawn of modern Kannada. The style is not uniform : at places it is full of long involved constructions as in Sanskrit *Kādambarī*, while at others it is very easy. The distinction of the work is that it reads like a modern novel.

MUGALI, R.S. "RASIKARAṄGA" (1906-). Well-known critic, poet and writer, who as Professor of Kannada had been a devoted student of Kannada literature. His *Kannada Sāhitya Charitre* and *Kannada Sāhitya Itihāsa* (History of Kannada Literature) appeared in 1953 and 1963 respectively. These works were written after years of patient and careful study. He obtained the D. Litt. degree of the University of Poona and he was awarded the Sahitya Akademi prize in 1956 for his *Kannada Sāhitya Charitre*. His other critical works are : *Rannana Kṛitiratna* (1946), *Sāhityōpāsane* (1955) and *Tavanidhi* (1957). He was a fearless and impartial critic and his judgement has invariably been conclusive. While his *Kannada Sāhitya Charitre* covers old and mediaeval Kannada literature, his *History of Kannada Literature* (both in Kannada and English) published by the Sahitya Akademi (1975) covers the modern period as well ; he has named the periods of Kannada literature after the chief poet of the age, e.g., Pampa Yuga, Basava Yuga, etc., as against the divisions made by R. Narasiṁhāchārya after the religion, e.g., Jaina Yuga, Vīraśaiva Yuga, Brạhmaṇa Yuga, etc.

As a poet, his collections of lyrics are : *Bāsiga* (80 poems), *Apāra Karuṇā* (37 poems) and *0 Aśānti* ; love of beauty, faith in love, spiritual yearning and irrepressible optimism characterise his lyrics. He has written two longer poems : *Chātakavrata* and *Jokkavana Jāṇi* ; the former contains the story of the Chātaka bird as a new legend and symbol, while the latter is a modern ballad in the folk style. His poetry has a delicay and strength of its own.

He has written three problem novels : *Bāḷuri*, *Kāraṇa Purusha* and *Anna*, treating respectively the problem of the educated unemployed, the problem of Karnataka and the problem of food in the Indian scene. He has collected his one-act plays in *Ettiḍa Kai* and has written six full-length plays : both historical and social. His plays are : *Akkamahādevī*, *Nāmadhārī*, *Manorājya*, *Dhanañjaya*, *Vijaya Sāmrājya* and *Pāvana Pāvaka* ; the last play contains a set of plays, based on the dreams of Jaḍabharata. His other works containing criticism and essays are : *Sāhityobasane*, *Tatvanidhi*, *Sāhitya mathu Sāmājika Maulya* (1971) and *Matembuḍu Jyotirliṅga*.

Mugali would always be remembered as a historian of Kannada literature.

MŪKAJJIYA KANASUGALU (The Vision of Mūkajji). Novel (1968) by Koṭā Śhivarāma Kārant (q.v.), which spans the history of mankind over thousands of years and explores this history through the visions of an illiterate, but wise and compassionate old woman. The novel got the author Jñānapīth Award, though this novel could not be his best.

MUKTAYAKKA, H.S. Poetess, whose *Naṇu Mattu Avanu* (1983) is a collection of poems.

MUḶIYĀ TIMMAPPAYYA (1888-1950). Writer, who was born at Muliyā in Puttūr taluque of Mangalore district. He was a Pandit in Kannada in a college and edited 'Kannada Kogile", a magazine. His first work, *Chandrāvali Vilāsa* (1913) was a prose work, which became quite popular. Then followed a play entitled *Hagalirulu* and two other prose works called *Sobagina Belli* and *Nanḍateya Nāḍu*. His *Baḍa Huḍugi* is a longish poem, while *Paśchāttāpa* is his social novel. His chief scholarly works are : *Nāḍoja Pampa* (1938). *Pārti Subba* (1946), *Kavirājamārga Viveka*, *Novanīta Rāmāyaṇa* and *Samasta Bhārata Sāra*. The style, though pedantic, is impressive.

MULLER, FREDERICH. Austrian Indologist, whose "Dravida Sprachen" is included in

Reise der Osterreichischen Fregatte Novara um die Erde (Vienna, 1867, pp. 73-104).

MUMMAḌI KṚISHṆARĀJA. See *Kṛishṇarāja, Mummaḍi.*

MUMTĀZ BEGUM. Writer, whose *Avyakta* (1985) is her first short story collection. She is the first Muslim woman writer to give a short story collection.

MUPPINA SHAḌKSHARI (fl. *c.* 1500). Vīraśaiva mystic poet, who was a contemporary of Nijaguṇa Śivayogi (q.v.). His songs ring with intense devotion and voice forth the cry of an aspiring soul. He is noted for the catholicity of his outlook. He affirms that there is only one God.

MURIGARADHYA, GUBBI. See *Gubbi Murigaradhya.*

MŪRTHI, BIDARAHALLI NARASIṀHA. See *Bidarahalli Narasiṁha Mūrthi*.

MŪRTHY, A.S. (1929-). Essayist, who was born in Bangalore. His essays collected in *Adhyakshate* are noted for their humour and satire. He has also written some social dramas as also a new tradition of street-plays, e.g., *Ayya, Nanu Yaru?* (1964), *0, Nanna Janare* (1981), *Jana Marulo* (1983), etc.

MŪRTHY, KṚISHṆA. See *Kṛishṇa Mūrthy.*

MŪRTHY, RĀMACHANDRA. See *Rāmachandra Mūrthy, H.K.*

MŪRTHY, ŚRĪNIVĀSA. See *Śrīnivāsa Mūrthy, D.N.*

MŪRTHY, VEṄKAṬEŚA. See *Veṅkaṭeśa Mūrthy, H.S.*

MŪRTHY, VISHṆU. See *Vishṇu Mūrthy, H.C.*

MŪRTHY RĀO, A.N. (1900-). Outstanding essayist, who was Professor of English at the University of Mysore. He was also President of Bangalore Kannada Sahitya Parishad from 1954 to 1956. He started writing essays of personal type and was one of the first few, who attempted this art and achieved remarkable success. His chief collections of essays are : *Hagaluganasugaḷu* (Day Dreams), *Aleyuva Mana* (The Roaming Mind) and *Minugu Minchu* (Twinkle and Flash) ; his *Aieyuva Mana* is the best of his collections. *Chitragalu Patragalu* contains character-sketches and correspondence, while *Yodhaṇa Punarāgamana* and *Pāśchātya Saṇṇa Kathāgaḷu* are collections of short stories translated from English into Kannada. *Ashadhabhūti* is his drama. He also tr. Shakespeare's *Tempest* into Kannada. On his visit to America, he wrote a travelogue : *Vayaskana Amerikā* (1979).

His essays emanate from the rich personality of the writer and are natural and dignified in tenor. The style is polished but it charms us by its transparent and pleasing quality. His letters have also been published ; he wrote as well a book : *B.M. Śrīkanṭhayya* (Sahitya Akademi, 1974).

MŪRTI, ŚRĪNIVĀSA. See *Śrīnivāsa Mūrti, M.R.*

MUTTANNA, I.M. Writer, who narrated his

thoughts on life in his autobiography : *Huchchu Manassina onde Mukha* (1981). He also prepared a *Kodava-Kannada Dictionary* (1983) and wrote *Hattombattaneya Śathamānadalli Pāśchātya Vidvāmsara Kannada Sēve* (Mysore, 1969).

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N.K. See *N.K. Kulkarni*.

NADIG, SUMATĪNDRA R. See *Sumatīndra R. Nadig*.

NADIG KṚISHṆAMŪRTHY. Modern writer, who, in his travelogue : *Sāgaradache* introduces us to the world of western journalism. He has written on journalism also. He has published his auto-biography.

NADIGER KRISHNA RĀO. Modern writer, who is known for his humorous and satirical essays.

NADKARNI, ARAVIND SHANKAR. See *Aravind Shankar Nadkarni*.

NADKARNI, SUNDAR VIṬHAL (1939-). Poet and novelist, whose chief works are : *Mathana*, *Hasiru Dīpa* (both poetry), *Mohitaru*, *Godegulu* and *Mandi Mane* (novels). His *Suddi* (1984) is a short story collection. He has also pub. a collection of his poems in 1984, in which he has shown dissatisfaction with the life around him.

NĀGABHŪSHAṆA, GĪTĀ. See *Gītā Nāgabhūshaṇa*.

NĀGABHŪSHAṆA SWĀMY, O.L. Critic, whose *Vimarsheya Paribhāshe* (1983) is a glossary of critical terms numbering more than 300 entries.

NĀGACHANDRA (fl. *c.* 1100). Jaina poet, about whom very little is known. He seems to have been honoured by the kings of Hoysala and Chālukya dynasties, but it is not known who his patron was. He said that he built a temple at Bijāpur and dedicated it to Mallinātha, the 19th Jaina Tīrthankara. He wrote two works : *Mallinātha Purāṇa* (q.v.), a *Champū*, on the life of Mallinātha, and *Rāmachandra Charita Purāṇa*, popularly known as *Pampa Rāmāyaṇa* (q.v.). As his *Rāmāyaṇa* was a necessary complement to the *Bhārata* of Pampa (q.v,), it got for its author the title "Abhinava Pampa" (New Pampa). Although there have been subsequent attempts to render the *Rāmāyaṇa* into Kannada, Nāgachandra's version still retains its uniqueness. His works reveal his ardent faith and religious fervour. He was also one of the great exponents of *Śāntarasa* as a sentiment in poetry.

NĀGARĀJA (fl. *c.* 1331). Jaina poet, who was a disciple of Anantavīrya. His *Puṇyāsrava*, a *Champū*, describes in 12 cantos, 52 Jaina Puranic tales, said to be tr. from Sanskrit for the guidance of a householder. The poet has eulogised his predecessors: Ponna, Pampa, Janna, Nāgachandra (qq.v.) and makes a claim that the poetic qualities of all these poets are present in his work.

NĀGARĀJA, D.R. Writer, whose *Amṛita*

mattu Guruḍa (1983), a collection of essays, is on Marxist type of criticism.

NĀGARĀJA RĀO, C.K. Writer, whose *Paṭṭamahā Devī Śāntalā Devī* (1978) is a historical novel on the Hoysala queen Śāntalā Devī. This has got its author the Jñanapith Mūrtidevī Award in 1984. He has written on the date of Lakshmīśā (q.v.).

NĀGARĀJA SHETTY, T.S. Modern writer, who has pub. books for children : *Navilugari* and *Sakkare Gombe* (a book of rhymes and verses for children, 1985).

NĀGARĀJAIAH, H.P. (Hampana) (1936-). Writer and linguist, whose chief works are : *Nagasri*, *Savya Sachi Pampa* (novels), *Hesarina Sogasu*, *Kammatada Kidigaḷu* (essays), *Paiyavara Muru Nāṭakagalu* (criticism), *Draviḍa Bhāshā Vijñāna* and *Bhāshāvijñāna* (the last two works on linguistics). He also ed. Kannada Sahitya Parishat Patrikā. He was President of Kannada Sahitya Parishat at Bangalore. He is Professor of Kannada at the Bangalore University. He has edited many works.

NĀGARASA (fl. 1605 ?). Brahmin poet, who for the first time rendered the whole of the *Bhagavadgītā* into Kannada. His stanza-wise interpretation is based on Śaṅkara's *Advaita* philosophy. The diction is simple and lucid. It is a popular work. The author has named his work, *Vāsudeva Kathāmṛita*, the nectar of the story about Kṛishṇa, but it deals with the philosophy of Kṛishṇa rather than his story, which the title suggests. As a matter of fact, it was the *Bhāgavata* tradition to name works after Kṛishṇa.

NĀGARATNA, T.N. Modern scholar, whose *Harapanahalli Bhechmavvana Hadugalu* (1984) is a collection of folk-literature, with a good Introduction. She has edited *Vādirajana Krasigalu*, *Gopala Dasara Krasigalu*, published by Institute of Kannada Studies, University of Mysore. She was awarded Doctorate Degree for her thesis on Devotional Dāsasahitya.

NĀGAVARA, KALE GOWDA. See *Kale Gowda Nāgavara.*

NĀGAVARA, ŚIVARĀME GOWDA. See *Śivarāme Gowda Nāgavara.*

NĀGAVARMĀ I (fl. 990). Poet, whose time and works have been the subject of controversy. It is said that he was a court-poet of one Chandra Rājā (or Chāvuṇḍarāya) and came of a Brahmin family from Veṅgi country. It is, however, generally accepted that he was the author of two works : *Chhandombudhi* (q.v.), the first available work in Kannada prosody and *Karnataka Kādambarī* (q.v.), a Kannada version of the Sanskrit *Kādambarī* of Bāṇa Bhatta. The first work is addressed by the author to his wife, while the second work is a *Champū* and is highly valued by critics for its sweetness and flowing style. The poet had the title of "Kavirājahaṁsa".

NĀGAVARMĀ II (fl. *c.* 1150). Jaina grammarian, critic, scholar of repute and a poet of merit, who was teacher of Chālukya king Jayadekamalla II, whom he survived for many years. It is also said that he was the teacher of the famous Kannada poet, Janna (q.v.). Making use of his encyclopaedic knowledge, Nāgavarmā produced works on grammar, poetics, prosody and lexicon, all that a student of Kannada might need whether he be a poet or a critic. His works are : *Kāvyālokana* (on Kannada grammar and rhetoric, written in the form of *Sūtras* in

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verse, illustrated by examples from literature and divided into five sections), *Karnataka Bhāshābhūshaṇa* (q.v. ; in this the *Sūtras*, with short explanations are in Sanskrit, whereas the illustrations are from Kannada literature ; a standard work on the subject), *Śabdasmṛiti* (on grammar), *Vāstukośa* (a lexicon of 800 'granthas', giving Kannada equivalents of Sanskrit terms), *Chhandovichitivyutpatti Sādhaka* (on prosody) and *Vardhamāna Purāṇa,* on the life of Vardhamāna, the 24th and the last Jaina Tīrthaṅkara.

Nāgavaramā was a man of erudition with a progressive outlook. He was hailed as one of the best critics of the day.

NĀGAVARMĀCHĀRYA (*c.* 1070). A Brahmin poet, who was Sandhivigrahi (Foreign Minister) in the court of Udayāditya (A.D. 1070), a feudatory of Chālukya Bhuvanaikamalla. He was an Advaitin. His *Chandra-chūḍāmaṇi-śataka* is a centum of easy verses in *mattebha* metre on the ethics of detachment (vairāgya) ; it also bears the name of *Jñāna-sāra*. This is the first known work in Kannada by a Brāhmin poet on a philosophic theme and in the Śataka form.

NAGE GOWDA, H.L. (1916-). Writer, whose chief works are : *Dodda Mane*, *Sonneyinda Sonnege*, *Bhūmige Banda Gandharva* (novels), *Nannuru* (essays), *Sobane Chikkammana Padagalu* and *Karnataka Janapada Kathegaḷu* (folk-songs and folk-tales).

NĀGESH, H.V. Writer, whose *Grāma Vyasaṅga* (1981) is a collection of essays on serious subjects like sociology and folklore.

NĀGEŚA RĀO, N. Modern writer, who edited a children's magazine "Kanda", a monthly.

NĀGIDEVA, KARASTHALA. See *Karasthala Nāgideva.*

NAIK, LALITĀ. See *Lalitā Naik, B.T.*

NAIK, VISHṆU. See *Vishṇu Naik.*

NALACHARITRE. See *Chauṇḍarasa.*

NALA CHARITRE. Poem by Kanakadāsa (q.v., fl. *c.* 1550), which describes the famous story of Nala and Damayantī. Composed in Bhāminī Shaṭpadī metre, its narration has a grip on the readers and is not halting. The noble characters of Nala and Damayantī stand out against the background of their trials and tribulations.

NANDALIKE LAKSHMĪNĀRAṆAPPA "MUDDAṆA". See *Muddaṇa.*

NANDI, GAṄGĀDHARA MALLIKĀRJUNAPPA. See *Gaṅgādhara Mallikārjunappa Nandi.*

NANDĪ MĀHĀTMYA. See *Gopa Kavi.*

NANDĪMAṬH, ŚIVALIṄGAYYĀ CHENNABASAVAPPA (1903-). Scholar, who is considered an authority on Vīraśaivism. Educated at Dharwar and Bombay, he went to London and worked under L.D. Barnett for his doctorate. He was President of Kannada Sahitya Sammelan in 1952. His main works are : *Karnatakada Dharmagaḷu* (2 Pts.), *A Guide to Vīraśaivism*, *Theology of the Śaivāgamas*, *Handbook of Vīraśaivism* and editing of Harihara's *Girijā Kalyāṇa* (1938). He also wrote a chronological history of Karnataka. He was a Sanskrit scholar and ed. *Kavi Karṇa Rasāyana.* He was Professor of Sanskrit and was the founder-Principal of the Lingarāja College, Belgaum (1933-44).

NANJANAGŪḌU ŚRĪKANṬHA ŚĀSTRĪ. See *Śrīkanṭha Śāstri, Najanagūḍu.*

NANJANAGŪḌU SUBBĀŚĀSTRI. See *Subbāśāstrī, Nanjanagūḍu.*

NAÑJEŚA, SIDDHA. See *Siddha-Nañjeśa.*

NANJUṆḌA (fl. *c.* 1505). Poet, who was born in a royal family. Originally a Jaina, he got converted to the Śaiva religion. Several Jaina poets are, however, extolled by him in the introductory verses to his work along with such poets like Harihara (q.v.), Bāṇa and Kālidāsa.

Nanjuṇḍa's work, *Rāmanātha Charite*, also called *Kumārarāma Sāṅgatya* (q.v.) deals with the life story of Prince Kumārarāma, famous for centuries among the Kannada-speaking people as also in other parts of South India. A vanquisher of Muslim Sultans in successive battles, the poet claimed that Kumārarāma is none other than Arjuna of epic times and the latter's enemies have taken birth as Muslisms. The work thus reveals birth of anti-Muslim sentiments in Karnataka for various reasons.

The poet is an exponent of the form of *Sāṅgatya* in Kannada poetry.

NANJUṆḌA, KIKKĒRI. See *Kikkēri Nanjuṇḍa.*

NANJUNDIAH, SUBBAMMA. See *Subbamma B. Nanjundiah 'Vāni'.*

NARAGUNDAKAR, S.B. Writer, whose *Asambaddharu* (1983) is a collection of adapted short stories.

NARAHALLI BĀLASUBRAHMANYA. Writer, whose *Anusandhāna* (1981) is a study of Kannada novels. He also tr. Issac Singer's stories into Kannada in 1984.

NARAHARI. See *Kumāra Vālmīki.*

NARAHARI JAYARĀYĀCHĀRYA. Poet, whose *Anukaraṇa Gīta Laharī* (1902) contains 30 action songs, teaching children to imitate animals, birds and insects.

NARAHARI ŚĀSTRY, BELLĀVE (1882-1961). Poet, dramatist, actor, musician and painter, who was born at Bellāve in Tukūr district of Karnataka and was a teacher by profession. His legendary and historical dramas made a mass appeal on the stage and attracted large audiences. He was the author of the story for the first ever film in Kannada, namely *Satī Sulochanā*. He authored several more stories for films subsequently. Himself an actor, he wrote many plays for the theatrical companies, chief ones being *Śrī Kṛishna Pārijāta, Śyamanta Raina, Śrī Kṛishṇa Līlā, Sadārame, Sītā Kalyāṇa, Sampūrṇa Rāmāyaṇa, Uttara Kumāra, Jarāsandha Vadhe, Khāṇḍava Dahana, Bhoja Kālidāsa, Pāṇḍava Vijaya, Mahātmā Basaveśvara, Rukmiṇi Svayaṁvara, Sādhvī Anusūyā, Hāsya Kallola*, etc. Many artists, who distinguished themselves on the stage during a later period had first been trained by him, among them being M.V. Subbaiah Naidu, Honnappa Bhagavatar, B. Jayamma and Lakshmībāī. Among his other literary works are a poem entitled *Śrī Kṛishṇarājendra Rajatamahotsvānanda Laharī* and a *Champū* called *Rājabhakti Kāvyam.*

NARAHARĪ TĪRTHA (fl. end of 13th cent.). Vaishṇava poet, who, before he became a recluse, was minister of Rājā of Orissa. He was the third in succession from Madhvāchārya and his pseudonym was 'Raghukula Tilak'. He was the pioneer or the first known singer of Vaishṇava songs and composed songs in praise of Vishṇu. He was also the founder of the *Dāsakūṭa*, *i.e.*, the school of Vaishṇava saints in Kannada. So far only *six Kīrtanas* or devotional songs have been discovered. The language is not polished and is akin to folk language.

NARAṆAPPA. See *Kumāra Vyāsa*.

NARAṆAPPA, VENKAṬA. See *Venkaṭa Naraṇappa, Bellave.*

NARASIṀHA MURTHY, N.K. (1903-). Teacher of Mathematics, who has pub. a collection of articles on the achievements of about 15 Western scientists from Corpernicus to Marie Curie, with some bare facts about their lives. He has published works on Srī Madhvāchārya, etc. of Madhva Philosophy. He has translated Brahma Sūtra according to the Bhāshya of Śriman Madhvāchārya.

NARASIṀHA ŚĀSTRĪ DEVUḌU (1897-1962). Gifted novelist, who was born in a Śrotriya Brahmin family of Mysore. He was a great Sanskrit scholar and he particularly excelled in the treatment of Puranic and historical themes. He also wrote a book on Śaṅkara's philosophy and tr. some of Kālidāsa's works into Kannada prose under the pen name of "Kumāra Kālidāsa". *Karnataka Sanskṛiti* (1933) is considered his best work.

His novels are : *Sāhasa Varmā*, *Mayūra* (1932 ; the first historical novel with a sense of form ; it is on the life of Mayūra Śarmā the founder of Kadamba kingdom), *Antaraṅga* (The World Within ; 1931 ; the first psychological novel), *Eraḍanava Janma* (novels portraying psychological and sexual conflicts in life), *Mahābrāhmaṇa* (1952), *Mahākshatriya* (1960) and *Mahādarśana* (The Sublime Vision ; 1963 ; relating to Viśvāmitra, Nahusha, Yājñavalkya respectively) and *Avaḷakate* (connected with the times of Vijayanagar Empire). All the novels reveal the author's profound knowledge of the ancient works of India, the imaginative resourcefulness and the narrative skill of the author. *Kallarakūṭa*, *Deśāntara Kategaḷu*, etc. are his short story collections ; in his stories the author has made a psychological study of characters. His other works, besides *Karnataka Sanskṛiti* are : *Mīmāṁsā Darpaṇa*, *Mahābhāratada Mahāpurusharu*, etc. He also tr. many speeches of Swami Vivekananda into Kannada besides translating John Masefield's play : *The Trial of Jesus* into Kannada. In all, he has written over 30 books including literature for children. He also ed. for 15 years (1936-51) an excellent monthly for children : "Namma Pustaka" (Our Book).

In his works, he has succeeded in reviving the Vedic age. His style is refined and powerful.

NARASIṀĀHCHĀR, D.L. (1906-71). Celebrated scholar, who was born at Chikkanāyakan Hally. He became so much famous that the word 'scholarship' came to be known as 'D.L.N ', his initials. Named as "Walking Encyclopaedia", he was appointed as Professor and Head of the Department of Kannada in Mysore University. He was President of the session of Kannada Sahitya Sammelan held at Bidar. In 1969 was conferred upon him the degree of D. Litt. by the University of Mysore.

He did a remarkable work in the field of Kannada textual editing and his *Kannada Grantha Sampādane* (q.v.) discusses the textual problems and methods in an elaborate manner ; this is a unique work of its type. He also ed. *Vaddārādhane*, *Pampa Rāmāyaṇa Saṅgraha*, *Sidddarāma Charitra*, and

Śabdamaṇi-Darpaṇa (on grammar) and thus brought out their authentic editions. The scholarly introductions that he wrote to these critical editions remain a source for crucial historical and linguistic studies in Kannada even to this day.

After Narasiṁhachār's death, two works have been published; these are: *Pampa Bhārata Dīpikā* and *Pīṭhikegaḷu Mattu Lekhanagaḷu*; the last work is a collection of his stray articles which were revised and enlarged by the author himself and is very useful both to researchers and scholars.

He was an authority on old Kannada poetry and diction and was almost a ready reference in the field of Kannada studies. In 1956 he pub. his *Śabdavihāra* (on language).

NARASIṀHĀCHĀR, P.T. 'PUṬINA' (1905-). Outstanding modern poet, who has under the infiuence of the West, lent a new form and content to the lyrical poetry. Gifted with simple nature, sharp intellect and subtle imagination, his poetic personality is characterized by a clarity of vision and subtlety of fancy. He was in Government service, which ran counter to the core of his being and yet he was unconcerned and unaffected by it. There is a mystical and highly devotional trend in him, which gives depth and significance to his poetry, plays, etc. His collections containing his lyrics and longer poems are: *Haṇate*, *Māndaḷirū*, *Śaradayāmini*, *Gaṇeśa-darśana*, *Rasa-Sarasvatī*, *Maledegula* and *Satyāyana Hariśchandra*; in these he has depicted the delicate and the deep aspects of nature and the view behind the veil of life. Besides poetry, Puṭina wrote verse plays and musical dramas of high order. Taking his themes from the *Rāmāyaṇa* and the *Bhāgavata*, he has employed the most popular metrical form or song pattern to bring out the emotions in a particular context. *Ahalye*, *Gokula Nirgamana* (q.v.), *Śavarī*, *Haṁsa Damayantī Mattu Itar Rūpakagaḷu* (a collection of 8 dramas) are good specimens of his art of combining music and poetry. His reflective and personal essay collections and sketches are: *Īchalamarada Keḷage* and *Rāmāchāriya Nenapu*, while *Vikaṭakavi Vijaya* is a humorous political skit. He has filled his personal essays with so much of reflective matter that they cease to be mere 'loose sallies of the mind'.

He has used Sanskrit words as well, but at places these have become incomprehensible. Generally, there is delicacy and elegance in his art. Narasiṁhāchār's *Dīparekhe* and *Rasaprajña* (both 1980) are on literary criticism. His *Haleya Beru-Hosa Chiguru* (1981) is latest poetical collection.

NARASIṀHĀCHĀR, S.G. (d. 1911). Writer, who brought out translations in Kannada of *Alauddin's Magic Lamp*, *Aesop's Fables* and *Gullver's Travels*. He rendered some English poems into Kannada as also composed some original poems. He was editor of 'Kāvya Kalānidhi'. He also pub. *Karṇāṭaka Kāvyamañjarī* (1892-98) and *Kāvyakalānidhi*.

NARASIṀHĀCHĀRYA, R. (1860-1936). Celebrated scholar, who was born in Maṇḍyā district of the then Mysore State. After passing M.A. from Madras University with distinction, he served the Mysore Government as an Orientalist and retired as Director of the Archaeological Department. He was a great scholar of Kannada, Tamil, Sanskrit and English. In 1906, was conferred upon him the title of 'Rao Bahadur'. He was also the President of the Session of the Kannada Sahitya Parishat held at Dharwar in 1918. While in service and after, he studied original manuscripts in Kannada with extraordinary tenancity and perseverance and brought out his *magnum opus*, entitled *Karnataka Kavi Charitre* (3 vols. ; 1907-29 ; rev. ed. 1961-74) ; prepared after 35 years of labour, it treats of 1150 poets covering the period from 8th to 19th centuries. He was the first writer of the history of Kannada literature. He also pub. several Kannada inscriptions, some of them being his translations of Tamil epigraphs about Karnataka in *Epigraphia Carnatika*. He was also the author of some significant works on Hoysala architecture and sculpture. His *Śāsana Padyamañjarī* is an anthology of 1463 stanzas selected from different inscriptions and serves as the best handbook for the study of the Kannada Language. His other main works are: *Nagegaḍalu* (humorous), *Nīti Mañjarī* (Pt. I, II ; translations of selected verses of *Tirukkural*) and *Nītivākya Mañjarī*. His lectures have been pub. by the Mysore University as *History of Kannada Literature* ; the same University has pub. his *History of Kannada Language* (1934).

NARASIṀHA SWAMY, K.S. (1915-). Poet, who was born in a Brahmin family at Kikkerī in Māṇḍyā district of Mysore. A gifted poet with a new vein, he became extremely popular by his treatment of conjugal love. His collection : *Maisūru Mallige* (Jasmine of Mysore ; 1942), written in the style of folk-songs, treats of all the aspects of married love : the union, separation, prances, quarrels, etc. but the poet always kept restraint and did not come down from its dignified height. The good taste and the gentle humour of his poems caught the imagination of the public. His other collections of poems are : *Airāvata* (1945), *Uṅgura* (1949), *Iruvantige*, *Dīpada Malli* and *Manomindamanege*. In his later poems, other strains are also visible. His poem : *Kaliyāgu Bālakṛishṇa* is a progressive poem, while *Śilālate* (1958) contains experimental poems. His poetical collection : *Nava Pallava* appeared in 1983. Translator of Euripides and Mark Twain, he has written short stories as well.

NARASIṀHAIA, A.N. Scholar, who is known for his *A Grammar of the Oldest Kanarese Inscriptions* (Mysore, 1941).

NARASIṀHAIAH, R.L. Modern writer, who has done a pioneering work in the field of the exposition of scientific material.

NARASIṀHAN, T.N. See *Rāmachandra Deva*.

NARASINGA RĀO, P. 'PARVATA VĀṆI'. See *Parvata Vāṇi*.

NĀRĀYAṆA, KEMPU. See *Kempunārāyaṇa*.

NĀRĀYAṆA, MACHCHIMALE ŚAṄKARA. See *Machchimale Śaṅkara Nārāyaṇa*.

NĀRĀYAṆA, P.V. Writer, who is noted for his novels *Sāmanya* (1979), *Antara*, *Śodhane*, *Vikāsa* (1981) and *Horata* (1983). He has brought out in 1981 a collection of his articles bearing on research and criticism.

He got his doctorate for his thesis on Vachana Sāhitya.

NĀRĀYAṆA, ŚAṄKARA. See *Śaṅkara Nārāyaṇa, Ti. Nam.*

NĀRĀYAṆA, ŚESHA. See *Śesha Nārāyaṇa*.

NĀRĀYAṆA KASTŪRI. See *Kastūri, Nārāyaṇa*.

NĀRĀYAṆA PARAMEŚVARA BHAT. See *Bhaṭ, Nārāyaṇa Parameśvara*.

NĀRĀYAṆA RĀO, AŚVATHA. See *Aśvatha Nārāyaṇa Rāo*.

NĀRĀYAṆA RĀO, C. Author of *An Introduction to Dravidian Philology* (Anantapur, 1929).

NĀRĀYAṆA RĀO, G.T. Writer, who is noted for his biography (1980) of Albert Einstein. He has written a number of articles on science in Kannada. He is a teacher in college. Later he was editor of Kannada Encyclopaedia

NĀRĀYAṆARĀO KṚISHṆARĀO HUILGOL (1884-1975). A lawyer by profession and a dramatist by inclination, he was one of the pioneer writers of Kannada drama. He is regarded as the first writer of social drama, in which social problems were dealt with in the colloquial language. He was the composer of *Karnāṭaka-gitā*, which was recited for the first time in the session of the Indian National Congress held in Belgaum in 1924 and has since been accepted as the national song of renascent Karnāṭaka.

His main works are : *Dharmarahasya*, *Śikshaṇa-sambhrama* and *Patitoddhāra* (drama). Amateurs put his dramas on the boards and held the stage for some time. His birth centenary was celebrated in 1984 in Karnataka and elsewhere.

NĀRĀYAṆA RĀO, V.S. Writer, who has translated his Kannada work : *Mokshagundam Viśveśvaraiah* into English (1978). He is known as a writer of Vichara Sahitya. He is connected with Gandhi Sangha of Malleswara at Bangalore.

NĀRĀYAṆA ŚĀSTRĪ, DOḌḌABELE. Writer, who authored a biography : *Śaṅkarāchārya* (1850).

NĀRĀYAṆA SHETTY, S. Modern writer, who has recently brought out four collections of poems. He is a good student of Kumāra Vyāsa, the foremost poet in Kannada literature. His *Hrudaya Samvara* is a well-known work in modern Kannada.

NAṬASĀRVABHAUMA. Novel by A.N. Kṛishṇa Rāo (q.v.), which describes the life of an actor and the trials and tribulations that he undergoes in the realization of his ideals. The hero, Rājā, joins many theatrical companies but discovering them complete rackets, establishes his own theatrical company. He devotes his whole life in the service of the theatre and so struggling meets his death. Though a born actor, he has his own share of vices. He falls in love with many actresses and with others.

Kṛishṇa Rāo's viewpoint is that it is the function of literature to mirror the lapses, objectives and struggles of contemporary society. The novelist has been highly successful in the portrayal of the character of an actor.

NATEŚA ŚĀSTRĪ, SANGENDI MAHĀLINGA. Author of *Folklore in Southern India* (3 Pts., Bombay, 1884-88), *Indian Folk-Tales* (A Collection of South Indian folk-tales ; 1908) and *Le Porteur de Sachet* (Paris, 1892).

NAVARATNA RĀMARĀO (1877-1960). Writer, who inspired Māsti (q.v.), an eminent writer. His memoirs, *Kelavu Nenapugaḷu* (1954) had been a popular book and is a good specimen of his prose style. He also wrote short stories which reveal a sense of reality, maturity of experience and simplicity of art.

He translated Machiavelli's *Prince* into Kannada as well.

NAVAD, A.V. Modern writer, whose *Vivakshe* (1984) is a collection of critical essays.

NĀYAK, G.H. Critic, who is known for his *Samakālīna* (1973), *Kannada Saṇṇakathegaḷu* (on short story, 1978) and *Anivārya* (1980), a work on criticism. His *Nirapeksha* (1984) is a notable collection of critical essays, some of which are surveys, some discussions of literary topics and some explications of texts.

NĀYAK, HAROGADDA MANAPPA (1931-). Eminent critic and prose writer, who had his education in the Universities of Mysore, Calcutta and Indiana (U.S.A.). He was Director of the Institute of Kannada Studies of the University of Mysore and Chairman of the Kannada Sahitya Academy. He was Vice-Chancellor of Gulbarga University. He has now come back to Mysore University. His field of specialization is Kannada Literature, Linguistics and Cultural Anthropology. Author of more than 30 books, his chief works in Kannada and English on a variety of subjects are : *Kannada—Literary and Colloquial*, *Boḷnotagaḷu*, *Nammamaneya Dīpa*, *Sāhitya Sallāpa* (2 Pts.), *Stavana*, *Janapada Svarūpa*, *Rabindranath Tagore*, *Prophet Muhammed*, *Hāvu Mattu Heṇṇu Jñānapada Sūchi*, *Samakālīna* (The Contemporary ; 1973), *Sandarbha* (1978 ; a collection of 16 lectures on literature) and *Sulaṅgi* (essays ; 1978). He has also edited a number of works, *e.g.*, *Rūpārādhaka*, *Nisargadadiyalli*, *Śrīnivāsa Sahitya*, etc. He is the editor of 'Kannada Studies' as also the Chief Editor of *Kannada Encyclopaedia* under publication from the University of Mysore. Nāyak's *Stavana* (1980) is a collection of pen-sketches of 17 personalities, presented in the form of speeches and articles, while *Sampuṭa* consists of critical appreciations of 25 significant Kannada books. He has also brought out a descriptive bibliography of the works of V.K. Gokak (q.v.). He pub. *Appayya* (1984), a short biography of his father as also tr. Vidyāpati's *Praṇaya Padāvalī* into Kannada in 1984, and wrote *Kannada Literature—A Decade*. His collections of articles : *Singara*, *Sampadā*, *Smaraṇa*, *Sṛijana* and *Belli Karnataka* have appeared in 1981, while *Sallāpa*, *Sampratha*, *Samvahana* and *Vartamāna* are collections of articles appeared in papers and magazines. He has also edited collections of essays by K.V. Puttappa and D.V. Gundappa. He has as well ed. along with others *Vimarsheya Mārga* (1984), an anthology of critical articles.

NAYASENA (fl. 1112). Jaina poet of Mulugunda in the Dharwar district, who was renowned as a 'Muni'. His *Dharmāmṛita* (Nectar of Dharma), *Champū*, is a collection of 14 stories, which have been narrated in 14 *Āśvāsas*. These stories describe the lives of 14 eminent personages, who dedicated their lives to the practice of the 14 *Guṇavratas* or vows of Jaina religion. Before the *Dharmāmṛita*, Purāṇas were written in high-flown language on Chakravartis and Tīrthankaras, which were beyond the comprehension of average man. Nayasena's work has been written keeping the common man in view. Considering his skill as a story-teller in the popular vein, his sense of satire, abundant use of popular idioms and proverbs, his humour and his shedding light on the life and language of the common people, his work can truly be described as a Jaina Purāṇa, meant for the lay man. His sense of humour has earned for him the name 'Nagegāra' (the laughing spirit). In language, he was the first poet to protest against the indiscriminate use of Sanskrit words in Kannada poetry, though he himself was also not altogether free from blame in employing Sanskrit words and phrases in his verse. His excessive use of similes, mostly in prose passages, impedes the narration and makes the style verbose. He also shows sectarian zeal in his narration and overdoes the use of popular diction. Even then, the stories are narrated in a very interesting and leisurely way and he can be called a poet of the people.

NELLISARA, BASAVARĀJA. See *Basavarāja Nellisara*.

NEMANNA (fl. 1560). Jaina poet of the Tuluva country, who authored *Jñāna-bhāskara-charitre* (1559), in which he exalts meditation and study of Śāstras as means of emancipation above outward rites and austerities.

NEMICHANDRA (fl. *c.* 1200). Jaina poet, who under the patronage of Rājā Lakshmaṇa Deva wrote his *Līlāvatī* (q.v.), a romance in *Champū* form. Later on, he was patronized by Padmanābha, the Prime Minister of Hoysala king Vīra Ballāla and it was there that he composed his unfinished *Champū*, *Neminātha Purāṇa* (q.v.), which contains a Jaina version of the Kṛishṇa legend. Nemichandra is the representative love poet of Kannada, for, according to him, *Śṛiṅgāra* is the only sentiment, which deserves prominence and that is what characterises *Līlāvatī*. The poet is reputed to have been adept in four languages and had won many titles.

NEMICHANDRA. Writer, who has brought out first short story collection : *Namma Kanasugalalli Nividdiri* (1985).

NEMINĀTHA PURĀṆA. *Champū* by Nemichandra (q.v. ; fl. *c.* 1200), a Jaina poet. It is a hagiography in Jaina tradition.

Composed at the instance of Padmanābha, the Prime Minister of Hoysala king Vīra Ballāla, *Neminātha Purāṇa* in its eight cantos deals very little with the story of Neminātha, the 22nd Jaina Tīrthankara ; other episodes are many. In the available portion, the treatment of Kṛishṇa story is striking. The portion 'Kaṁsa-vadha' or the Killing of Kaṁsa by Kṛishṇa is very charming. The traditional delineation of the characters of Kaṁsa and Vāsudeva has also undergone a change. The work is indebted to Karṇapārya's *Neminātha Purāṇa* and to *Chāvuṇḍarāya Purāṇa* (qq.v.). The poet could not complete the work in his life-time and as such it came to be known also *Ardha Nemi* or 'Unfinished Life of Nemi'.

NIJAGUṆA ŚIVAYOGI NIRGUṆĪ (fl. *c.* 1500). Vīraśaiva poet, who was at first a petty ruler of the territory around Śambhuliṅga hill in Kollegal taluk of Mysore district. Later on he renounced his power and practised penance on the Śambhuliṅga hill and became a 'Jñāni'. His pen-name was also 'Śambhuliṅga'.

A versatile genius, he wrote 7 works in prose and verse. His works are : *Kaivalya Paddhati* (containing devotional songs of high quality in praise of Śiva), *Paramānubhava Bodhe* (on non-dualism through the dialogues between Yājñavalkya and Maitreyī), *Parmārtha Gīte* (on philosophy in the form of dialogues), *Anubhava Sāra* (on the form of the Ātman), *Arubattumūvara Tripadi* (eulogy of 63 Śaiva saints), *Parmārtha Prakāśike* and *Viveka Chintāmaṇi* (q.v.). In the first five works, which are in verse, he has described his experiences and thoughts through popular metrical forms like *tripadi*, *sāṅgatya*, *ragale*, song, etc. He has tried to bring about a synthesis between Vīraśaiva doctrine and the philosophy of the Ātman, as contained in the Vedas and Upanishads. The last two works are in prose. *Viveka Chintāmaṇi* is a comprehensive encyclopaedia of knowledge.

Nijaguṇi was one of the wisest men that mediaeval Karnataka has produced. His influence has left its deep abiding mark in the religious life of Karnataka. Even now, there are institutions and persons, who are devoted to his school of thought. He represents a synthesis of knowledge and poetry. His works have been translated into Tamil, Marathi and Sanskrit.

NĪLADEVI. Modern novelist, who is known for her novels. Her travelogue is *Na Kanda ā Khanda* (1985).

NILAKANTA ŚĀSTRI, KALLIDAIKURICHI AIYAH (b. 1892). Author of *Cultural Contacts Between Aryans and Dravidians* (1967) and *Dravidian Literatures* (Madras, 1949).

NĪLAMMA (Nīlāmbikā ; fl. 12th cent.). Vīraśaiva saint and mystic poetess, who was wife of the saint Basaveśvara (q.v.). Like her husband, she uttered *Vachanas* or sayings. Her works are : *Prasāda Sampādane* and *Kālajñāna* ; *Nīlamman Stotra*, *Nīlāmbikā Pañchaśatī* and *Nīlammana Trividhi* are her Stotra works.

NINJŪR, VYĀSA RĀO. See *Vyāsa Rāo Ninjūr*.

NĪRAMANVI, RĀJAŚEKHARA. See *Rājaśekhara Nīramanvi*.

NIRANJANA, ANUPAMĀ. See *Anupamā Niranjana*.

NIRANJANA, KUḶAKUNDA ŚIVARĀYA (1923-) Outstanding progressive novelist, who was born at Kuḷakunda in north Karnataka. After passing High School, he worked in several magazines and papers. He is now Editor of *Jñānagaṅgotrī*, a children's Encyclopaedia. He also tr. Gorky's *Mother* and other Russian novels into Kannada. His chief novels, mostly social, are : *Svāmī Aparampāra*, *Vimochane*, *Banaśaṅkari*, *Tayi*, *Raṅgammana Vaṭhāra* (on problems of middle class people), *Nāstika Koṭṭa Devaru*, *Oṅdi*, *Nakshatra Nakkitu*, *Abhayāśrama Dūrada Nakshatra*, *Mṛityuñjaya*, etc. In his social novels, he describes people groaning under social and economic disabilities. *Kalyāṇa Svāmi* is a historical novel, which describes the revolt of the brave people of Coorg, who tried to wrest power from the British but in vain. *Chirasmaraṇe* (Eternal Remembrance ; q.v.) describes the part played by the Keralites in their struggle for freedom. The novel has been tr. into several languages and was also chosen for the Soviet Land Nehru Award in 1974. *Vimochane* shows grip over technique and his sense of character. It was the first Kannada novel to be pub. in the Russian language. In his short stories, he has described realistically the political and economic conditions of the country. His chief short story collections are : *Annapūrṇā*, *Sandhikāla*, *Raktasarovara*, *Yava Janmada Śāpa* (1964), etc. His prominent short story is 'Koneya Giraki' (The Last Customer, 1953). His *Buddhi Bhava Baduku* (1984) is a collection of his essays and speeches, which assert his faith in the Progressive Movement in Karnataka headed by A.N. Kṛishṇa Rāo in the fifties. His *Aṅkaṇa* is a collection of his articles, published in papers and magazines.

Nirañjana has a high degree of social awareness and is fired with love for the country and his ideology.

NIRGUṆĪ, NIJAGUṆA ŚIVAYOGI. See *Nijaguṇa Śivayogi Nirguṇī.*

NIRPARJE BHĪMABHAṬṬA. Writer, whose *Kāvya Saṁsāra* (1981) presents some aspects of old Kannada literature and criticism.

NISĀR AHMED, K.S. (1936-). Poet, who has made worthwhile contribution to modern Kannada poetry. His chief collections of poems are : *Sanje Aidara Male*, *Nanemba Parakīya*, *Svayam Seveya Giligalu* and *Nityotsava* (1979), while *Idu Bari Bedagalo Anna* (1980) is a work on literary criticism. His poems have a lasting appeal on account of their musical and emotional content. He has tr. into Kannada Shakespeare's *Othello* and *A Midsummer Night's Dream.* He also wrote a book *Hakkigaḷu* (Birds), which won him an award.

NISARGA PRIYA. Writer, whose chief works are: *Svargastha* (1981), *Śunaḥshepa*, (based on the legend of Hariśchandra and Śunaḥshepa, interpreting the myth in the light of the present context) and *Vyavasthe* (on the tragedy of a young reformer, who becomes a prey to his own inner contradictions ; both 1984).

NOBELLE, WILFRIED. Foreign Indologist, who authored *Dravidian Studies—A Review* (1965). The contents of this work include the antiquity of Dravidians, a survey of the main currents of Tamil literature, Kannada, Telugu and Malayalam.

NṚIPATUṄGA, AMOGHAVARSHA I (*c.* 800-875). Famous Rashṭrakūṭa king, whose original name was Śarva. Son of Govinda III, he was also known by the name of Amoghavarsha. He ascended the throne in 814, while his son, Kṛishṇa came to the throne in 875. Himself a poet and rhetorician in both Sanskrit and Kannada, many scholars and poets adorned his court. He was interested in literature, religion and scientific-technical literature and made profuse contributions to the growth of culture. Different religions including Buddhism and Jainism flourished under his rule.

Nṛipatuṅga is alleged to be the author of *Kavirājamārga* (q.v.), the first and earliest treatise on poetics in Kannada. Another work attributed to him is the *Praśnottara Ratnamālikā*, a work on Jaina philosophy written in the form of a catechism. Nṛipatuṅga was a great lover of his country, the people and their language. He was a great patron of poetry and other men of letters.

NUGGIHALLI PANKAJA. See *Pankaja, Nuggihalli*, Mrs.

NULIYA CHANDAYYA (fl. 12th cent.). Vīraśaiva saint and mystic writer, who was a yarn maker by profession. His *Vachanas* and sayings are extant. He was well received on equal terms in the assembly of mystics called 'Śivānubhava Maṇḍapa', with which Allama Prabhu and Basaveśvara (qq.v.) were associated.

P

PADMĀ, M.C. Modern novelist, who is noted for her novels.

PADMAṆĀṄKA (fl. *c.* 1400). Poet, who was a descendant of Kereya Padmarasa (q.v.). Padmaṇāṅka was the author of *Padmarāja Purāṇa*, which describes the life of Kereya Padmarasa and thus it is the history of the poet's ancestors. The poem is noted for its abstruse style owing to its highly Sanskritized diction.

PADMARĀJA PURĀṆA. See *Padmaṇāṅka*.

PADMARASA. See *Kereya Padmarasa*.

PADMA SHENOY. Writer, whose *Dūrada Ase* (1964) is a short story collection.

PAI, GOVINDA. See *Govinda Pai, M*.

PĀLKURIKE SOMANĀTHA (Someśvara ; *c.* 1195). Prolific writer in Telugu, Sanskrit and Kannada, who exercised considerable influence on Kannada literature. He is mainly a Telugu poet, who was born at Palkurike in the Godavari district. Legend credits him with victory in many contests with other sectarians, particularly Vaishṇavas, and his final *mukti* at Kailāsa. His life became the subject of a Purāṇa by Toṇṭadārya (*c.* 1560). A great admirer of Basava, his Telugu *Basava Purāṇa* was used by Bhīma Kavi (1369), a Kannada poet ; Bhīma's Kannada *Basava Purāṇa* is by and large a literal translation of the Telugu original by Somanātha. Somanātha's chief works in Kannada are : *Śīlasampādane* (on 64 *śīlas* of Vīraśaivas), *Sahasrajñānāma* and *Pañcharatna*, besides several *Ragāles* and *Vachanas*. *Someśvara Śataka*, a popular centum of verses on moral subjects, which is attributed to him, is most probably the work of another Somanātha of Puligere, who lived later.

PAMPA (Ādi Pampa ; b. 902). The first (*Ādi*) and one of the greatest Kannada poets in the classical tradition. His ancestors came of a prominent Brahmin family from Veṅgimaṇḍala. His father was a Jaina. He must have spent the impressionable period of his life in beautiful Banavāsi (for he praises it in his *Bhārata*) and in the plains of Puligere. His mother, Abbalabbe came from Annigere, Dharwar dist. which is situated near Puligere in north Karnataka. It is surmised that Pampa had studied the Jaina lore under Jinasenāchārya and wrote in Kannada, though he was well-versed in both Sanskrit and Prakrit.

Pampa was the commander of the army of Arikesari II of the Chalukya dynasty, the most eminent feudatory of Rāshṭrakūṭa Kṛishṇa III. Arikesari patronized him and provided him with all the amenities in life and in turn Pampa was devoted to him. Pampa's father was converted to the Jaina faith and the son remained a staunch Jaina, but he never became a fanatic. He continued to have regard for Vedic culture and his works reveal the dispassionate comprehension of the essence of the two cultures.

At the age of 39 in 941, he composed his two epics, the *Ādi Purāṇa*, a religious work, and *Vikramārjuna Vijaya*, a secular work, popularly known as *Pampa Bhārata* (qq.v.). The first work narrates the life-story of Ṛishabha (known as Ādinātha), the first Jaina Tīrthaṅkara, while the second work, in which Arjuna is the hero, contains the author's own version of the *Mahābhārata* story told by Vyāsa. The poet deliberately identifies his patron, Arikesari with Arjuna and introduces into the narrative many interesting details of contemporary history.

The poet was rewarded the grant of a village by the king and many titles were conferred upon him. Critics have unanimously hailed him as one of the most eminent Kannada poets. He represented a rare combination of Brahmanical and Jaina culture and lived a rich and integrated life.

PAMPA BHĀRATA. See *Vikramārjuna Vijaya.*

PAMPA RĀMĀYAṆA. Popular Kannada version of the Rāma legend in *Champū* form, composed by Nāgachandra (q.v. ; fl. *c*. 1100), a Jaina poet.

The work is a Jaina version of the *Rāmāyaṇa* and consists of 16 sections, though the story proper begins only with the third. The poem was a necessary complement to the *Pampa Bhārata* and got for its author the title 'Abhinava Pampa'. It is for this purpose that his work is called *Pampa Rāmāyaṇa.*

Pampa Rāmāyaṇa is the first extant *Rāmāyaṇa* in Kannada (see *Kavirājamārga*, *Ponna*), but it does not owe its inspiration to *Vālmīki Rāmāyaṇa*. It is based on *Pauma Charia* of Vimala Sūri, which is a Jaina Rāmāyaṇa in Prakrit. All the characters of *Pampa Rāmāyaṇa* are moulded after Vimala Sūri in their strength and weakness. In the *Pampa Rāmāyaṇa*, it is Lakshmaṇa, who kills Rāvaṇa, for Rāma had reached the very last birth in the cycle of spiritual evolution and could not, therefore, resort to violence. It is Lakshmaṇa, who achieves victory in many battles and marries several lovely maidens. Sītā is steadfast in her love and devotion to Rāma but her chastity pales into ineffectual idealism when both Rāma and Lakshmaṇa show no qualms about polygamy. Rāvaṇa abducts Sītā in a weak moment but when he realizes how steadfast is her devotion to Rāma, he repents his action and retraces his steps. It is strange that Mandodarī, the queen of Rāvaṇa, tries to persuade Sītā to reciprocate the love of Rāvaṇa.

While the main thread of the narrative coincides with that of the *Vālmīki Rāmāyaṇa*, there is a very wide difference in details.

The differences as given in *History and Culture of the Indian People* (vol. V, p. 371) are as under :

"Nāgachandra makes many departures from Vālmīki's *Rāmāyaṇa* partly with a view to emphasizing the Jaina atmosphere of the poem and partly with a view to minimizing the supernatural elements in the original Sanskrit version. The Jaina foot-rule with which every episode and every character is sought to be measured is apt to be irritating to readers familiar with Vālmīki's great national epic. However, Nāgachandra's ethical tone is unassailable and its dignified style and *champu* form make it a popular literary treasure."

Although there have been subsequent attempts to render the *Rāmāyaṇa* into Kannada, Nāgachandra's version still retains its uniqueness.

PAÑCHABĀṆA. Jaina poet of Śravaṇa Beḷgoḷa, who was the author of *Bhujabali-charitre* (1614). It describes the re-anointing of the statue of Gommaṭeśwara at Śravaṇa Beḷgoḷa in 1612.

PAÑCHĀKSHARĪ HIREMAṬH (1938-). Modern Kannada author, whose chief works are : *Kavi Kāvya Kalpane* (literary essays) and *Hadināru Prabandhagaḷu* (essays ; 1978). He has also written poems and short stories.

PAÑCHAMUKHI, R.S. Modern writer, whose works throw light on the history and culture of Karnataka. His important research work is Haridāsa Sāhitya, Prahlada, Purandara Dāsaru etc. He has written a number of research papers on several aspects of Karnataka History of Kannada inscriptions. He served under Bombay Government for a number of years as Director of the Kannada Research Institute, Dharwar. He has written both in English and Kannada. In addition to this, Dr. Panchamuki was a good and reputed scholar in Dwaitha Philosophy. He was learned in Sanskrit, Kannada and English.

PAÑCHATANTRA. Kannada version of the Sanskrit *Pañchatantra*, which was prepared by Durgasiṁha (q.v. ; fl. 1030). But the Sanskrit version from which the rendering has been done is not that of Vishṇuśarmā, which is known in the Sanskrit world, but that of Vasubhāga Bhaṭṭa. In his Preface to the *Pañchatantra*, Durgasiṁha writes that Vasubhāga Bhaṭṭa based his Sanskrit version on the *Bṛihatkathā* of Guṇāḍhya written in Paiśāchī language. It is from Durgasiṁha's version only that we come to know of Vasubhāga's version. Thus Durgasiṁha's *Pañchatantra* has a special importance of its own in the realm of Indian literature. Scholars have brought to light the *Tantropākhyāna* in Sanskrit and Javanese versions of Vasubhāga's narrative tradition ; a comparative study of all these versions is still to be made. The stories which are found in Durgasiṁha's version but are not available in Vishṇuśarmā's *Pañchatantra*, have naturally been culled from Vasubhāga's version, which, however, is not available. Generally, Durgasiṁha has retained the story and the temper of the original and amplified it occasionally in his narration and description. Besides, in his use of *Champū* form, prose preponderates over verse. The version has also leanings towards Jainism. The poet has tried as well to combine the classical and the popular styles, though the synthesis is not of the standard of the *Karṇāṭaka Kādambarī* (q.v.).

PANDARINĀTHACHAR GALGALI. Modern scholar in Sanskrit, Kannada and Dvaita philosophy. He is the editor of the 'Tattva-vāda' of All India Madhva Mahāmaṇḍala. He has written an exhaustive book in Kannada on the scholars in Dvaita. He has translated and given abridged editions of many Purāṇas. He is a very good speaker too.

PĀṆḌEŚVARA GAṆPATRĀO. Poet, who has made worthwhile contribution to modern Kannada poetry.

PAṆḌITA. See *Kavirājamārga*.

PAṆḌITA, PĀRŚVA. See *Pārśva Paṇḍita*.

PĀṆḌURAṄGA RĀO, B.S. (1915-). Writer, who has authored in simple and vivid language the lives of a number of great men and women. *Puṭṭāṇi Geḷeya* (The Tiny Companion), *Kallusakkare Beṭṭa* (The Sugar Candy Mountain) and *Māḷerāya* (The Rain King) are a few of his works. He has written a number of works for children. He is one of the few authors in the field of Śiśu Sahitya (Children's Literature). He is also the author of "Gamaka Bhgairatharu"—Poineers in the Gamaka field (Reciters of Poetry) who used to be found in Royal courts.

Sri B.S. P. Rao's wife Mrs. Shakuntala Bai is a well-known Gamaki in Karnataka, recognised by the Government of Karnataka.

PĀṆḌURANGI, K.T. Modern writer, who is known for his erudite scholarship in Sanskrit and philosophy. He has written a number of papers and books both in Kannada and English on several works of philosophy.

PANJE. See *Maṅgeśa Rāo Panje 'Kaviśishya'*.

PANKAJA, NUGGIHALLI, Mrs. (1929-). Novelist, whose chief novels are : *Kaveriya Artarava* (1967), *Barale Innu Yamune*, *Malaya-Maruta*, *Vina*, *O Vina* and *Mugila Minchu* (1974).

PARAMASHIVAIAH, J.S. (1933-). Writer, who has compiled and edited several volumes on Kannada folk-literature. His works are : *Avara Nenedevu* (folk-songs ; ed.), *Kannada Janapada Kathegalu* (folk-tales ; ed.), *Dakshiṇa Karnatakada Janapada Kathegaḷu* (1979), *Dakshiṇa Karnatakada Janapada Kāvya Prakāragalu* (thesis) and *Janapada Samavesa* (scholarly essays on folk-lore ; ed.). He has also pub. poetry, novel and essays. He is at present Professor of Folklore, Institute of Kannada Studies, Mysore University.

PARAMEŚVARA BHAṬṬA, S.V. (1914-). Outstanding poet, who was born in a prosperous Brahmin family at a village near Tīrthahallī in Shimoga district. He came under the spell of B.M. Śrīkaṇṭhayya (q.v.) and started writing poems during his student days. He tr. Wordsworth's poems into Kannada, for which he was awarded silver medal. He secured B.M.S. Gold Medal also for another poem. He tr. complete works of Kālidāsa as also *Gāthā Saptaśatī* into Kannada ; the translations are quite easy and comprehensible. As a poet, his response to nature and life is in the best lyrical tradition. His chief poetical collections are : *Rāginī*, *Jahānārā* (romantic), *Indrachāpa* (stray poems), *Uppukaḍalu* (*Vachanas*), *Chandravīthi*, etc. His poem on 'The Parrots of Vijayanagar' is one of his best, which brings back to memory the glory of Vijayanagar through the imagery of the parrots, which have ceased to be mere parrots. He has achieved success in the portrayal of love for nature and beauty. In 1980, he has brought out representative collections of his poems, *Vachanas* and critical articles. He is also a good critic : his *Sīkumora* is a collection of his critical essays. *Siludari* is another critical work. The credit of composing the largest number of *Vachanas* goes to him.

He was Professor and Director of P.G. Studies at Mangalore under University of Mysore. He has produced exhaustive criticism on the works of Kuvempu, his teacher and a well-known modern Kannada poet.

PĀRŚVA PAṆḌITA (fl. *c.* 1225). Jaina poet, who was patronized by Rājā Kārtavīrya the

Fourth. He was awarded the title of 'Kavikula Tilaka'. His *Pārśvanātha Purāṇa*, a *Champū*, describes in 16 cantos the life of Pārśvanātha, the 23rd Jaina Tīrthaṅkara. Pārśva was the first Kannada poet, who wrote on Pārśvanātha. His work, though of narrative character, is sweet and charming.

PĀRŚVANĀTHA PURĀṆA. See *Pārśva.*

PARVATA VĀṆI (1911-). Writer, whose full name is P. Narasinga Rāo Parvata Vāṇi He comes from a village called Parvada Vadi and he chose Parvata Vāṇi as his pen name. His plays have proved successful from the point of view of dramatic art and stageability. His chief works are : *Tappu Hejje, Śatapadi, Haggada Kone, Halu Bhavi, Elu French Nāṭakagaḷu* and *Bhūtagalu.* He has adapted in Kannada plays of Shakespeare, Goldsmith, Moliere, Gogol, Chekhov, etc. The number of his works is over sixty and his collected works in 10 vols. are being published.

PĀRVATHI, H.S. (1934-). Modern writer, whose chief works are : *Nesaru Nelalu, Jīvana Jala* (novels), *Hennu Hṛidaya, Onti Moda* (short stories) and a collection of articles (1981) on literary criticism. She has written biographies and has tr. Hindi novels into Kannada. *Chintana-Manthana* (1984) is a collection of her critical essays.

PĀŚCHĀTYA GAMBHĪRA NĀṬAKAGAḶU. See *Rangaṇṇa, S.V.*

PATEL RUDRAPPA TIPPESWĀMY. See *Tippeswāmy, Patel Rudrappa.*

PĀṬIL, CHANDRA ŚEKHARA. See *Chandra Śekhara Pāṭil.*

PATIL, KUNDRĀNANDA. See *Kundrānanda Patil.*

PĀṬIL, RĀGHAVENDRA. See *Rāghavendra Pāṭil.*

PĀṬIL, ŚĀNTĀKUMĀRI. See *Śāntākumāri Pāṭil.*

PATIL, SURESH. See *Suresh Patil.*

PATIL PUTTAPPA (1921-). Writer, who is known for his short stories. He is a journalist and Editor of "Prapancha" a Kannada magazine. He is now the Chairman of the Kannada Karalagara Samiti appointed by the Government of Karnataka to implement Kannada language in all the Departments of Government. He was a Member of Parliament also.

PATTANĀYAK, D.P. Author of *Indian Languages Bibliography* (New Delhi, 1967).

PATTANSHETTI, SIDDHALIṄGA. See *Siddhaliṅga Pattanshetti.*

PATTANASHETTY, MĀLATI. See *Mālati Pattanashetty.*

PĀWATE, S.D. (1874-1939). Well-known scholar and writer, who, though a lawyer by profession, made a deep study of Vīraśaiva mystics and their writings and particularly of Vīraśaiva philosophy. He was one of the few, who could interpret the message of the Vīraśaiva saints or *Vachanakāras.*

His main works are : *Basavabhānu, Śrīmadallamavyoma* and *Chennabasarataojasa.* His contribution lies mainly in editing and commenting on Vīraśaiva works.

PEJĀVARA SADĀSHIVRĀO. Modern poet, whose untimely death in Italy at a young age, deprived Kannada of a very promising poet. He has left a small but significant bunch of lyrics. His poems have a freshness and richness of imagery and diction.

PERLA KṚISHṆA BHAṬṬA. Writer, who has tr. Prem Chand's Hindi stories into Kannada under the title *Jātre* (1978).

PILLAI, SETHU. See *Sethu Pillai, R.P.*

PILLAI, VAIYAPURI. See *Vaiyapuri Pillai, S.*

POLA, B.S. Writer, whose *Mūkana Bhāshaṇa* (1979) is a collection of speeches.

POLANKI RĀMAMŪRTHY. Scholar, whose *Sītāyaṇa* (1984) is an orthodox approach to the study of *Vālmīki Rāmāyaṇa* from the point of Śītā. The book provoked the orthodox and led to unfortunate attacks on the author.

POLĪ KIṬṬI. See *Kailāsam, T.P.*

PONNA (fl. 10th cent.). Renowned Jaina poet of the court of Rāshṭrakūṭa king Kṛishṇa III (r. 939-68). Like Pampa (q.v.), he also hailed from Veṅgimaṇḍala. He, Ranna and Pampa were almost contemporaries and are regarded as the 'Ratnatraya' (Three Gems) of Kannada literature. Ponna wrote both in Sanskrit and Kannada and earned the title 'Ubhayakavi Chakravarti' (Supreme Poet in Two Languages) from his patron. Like Pampa and Ranna, Ponna seems to have followed the earlier tradition of writing one secular and another religious work in his *Rāmakathe* or *Bhuvanaikarāmābhyudaya* and *Śānti Purāṇa* respectively. His *Rāmakathe* is no longer extant, though stray stanzas from it appear in quotation. Apart from his above two works, Ponna wrote another work, *Jinākshara Māle*, which is a brief devotional poem in 39 verses in praise of Jina.

While *Rāmakathe* is a secular epic based on the *Rāmāyaṇa* story, *Śānti Purāṇa* (q.v.) is the legendary history of Śāntinātha, the 16th Jaina Tīrthaṅkara. It is quite possible that in the *Bhuvanaikarāmābhyudaya*, there may have been described along with the story of Rāma, the bravery and heroism of Rājā Śaṅkaragaṇḍa, a feudatory of King Kṛishṇa III, who had earned the title of 'Bhuvanaikarāma'.

Ponna used Sanskrit words and as such his style is difficult to comprehend. Even then, there is a natural flow, charm and grace in his poetry. He compares himself with the famous Sanskrit poet Kālidāsa and boasts that he is a hundred times better. There is no truth in this statement. Among the Three Gems Ponna comes last.

PRABHĀKAR JOSHI, M. Modern scholar, whose *Jagara* (1984) covers different aspects of *Yakshagāna*.

PRABHU, ALLAMA. See *Allama Prabhu.*

PRABHUDEVA, KALMAṬHA. See *Kalmaṭha Prabhudeva.*

PRABHULIṄGA LĪLE. Poetic biography of Allama Prabhu (q.v.) by Chāmarasa (q.v. ; fl. 15th cent.).

The hero of this poem is Prabhuliṅga or Allama Prabhu, the great Vīraśaiva saint. Harihara (q.v.) had earlier written a biography of Allama Prabhu but whereas the Allama of Harihara is a developing character, the Allama of Chāmarasa is a perfect soul from his very birth. It is the aim of Chāmarasa to describe the *Līlās* or sports of the Lord in the form of Allama.

Princess Māyā of exceptional beauty sees handsome Allama in the guise of a drummer at the entrance of a temple in Banavasi and falls in love with him. When her mates convey her desire to him, he seems to agree after a good deal of persuasion. He is taken to a decorated chamber, but disillusionment is in store for Māyā at the happiest moment of her life, for Allama no doubt lives in the world of Māyā but is never of it. In another episode, Māyā is dancing and Allama is drumming. It seems to all appearances that he is enamoured of her, but it only seems so. Chāmarasa has described the situation in a beautiful simile. When a creeper by the side of a marble stone catches fire, the flames of that fire reflect in that stone and create the delusion that the stone is on fire.

Chāmarasa also describes how other great personalities like Basavesvara, Chennabasava and Akkamahādevī came in contact with Allama and received inspiration and guidance from him. In another incident, it is described how Allama humbled Siddharāma (q.v.) and advised him to keep himself away from the petty desires of the mind.

The *Prabhuliṅga Līle* is only next to *Basavarājadevara Ragale* of Harihara as a poetic biography of high quality.

PRABHU PRASĀDA. Modern writer, who is noted for his *Degulagala Dariyalli*, recording his travels in India.

PRABHU ŚAṄKARA (1929-). Modern scholar and writer, who is Professor of Kannada, Mysore University. His chief works are: *Kannaḍadalli Bhāvagīte Kāvya Yōga* (research articles), *Aṅgulimāla* (verse play), *Swami Vivekānanda* (biography), *Berāgu* (on Basavesvara) and *Janamana* (1981 ; character sketches). His *Chinte-Chintane* (1979) describes several individuals and incidents, while his collection of 11 essays replete with satire is *Ettige Jvara Emmege Bare* (1985). Along with A.J. Augarde and N. Balasubrahmanya, he has pub. *English-English Kannada Nighaṇṭu* (Oxford, 1985), which proved quite popular.

PRAHLĀDA RĀO, N. (1920-80). Writer, who is known for his stories for children. He was on the editorial staff of the Kannada Encyclopedia compiled by the Institute of Kannada Studies, Mysore University. He was a humanist.

PRAKĀSH, ŚIVA. See *Śiva Prakāsh, H.S.*

PRASĀDA, PRABHU. See *Prahhu Prasāda.*

PRASANNA (1951-). Dramatist, whose chief works are : *Ondu Loka Kathe* (1980 ; based on a Rajasthani folk-tale), *Dangeya Munchina Dinagalu* (based on Prem Chand's story), *Tadrupi* (dramas) and *Nautanki* (novel ; 1981). His *Nāṭaka-Raṅga Kṛiti* (1985) is a book on Theatre.

PRASANNA VENKATA DĀSA. Coming from Bijapur district, he is a famous Haridāsa of Karnataka. He has written *Daśama Skandha* of the *Bhāgavata* in children's language. He has composed many other songs also.

PRATIBHĀ, V.R. Poetess, whose *Navu Hudugiyare Hige* (1983) is a collection of poems.

PREMĀ BHAṬ. Modern writer, who is noted for her novels and short stories, showing a realistic touch.

PREMĀ TAHSĪLDĀR. Poetess, who has published a collection of her poems : *Avakāśa* (1984).

PRIYA, NISARGA. See *Nisarga Priya.*

PŪJĀRA, M.P. (1884-1962). Writer, who is known for his biographies : *Mahammad*

Paigambara (1939) and *Aśoka*.

PUNJA, PATTOTMOGAR R. RANGANATHA (b. 1892). Author of *India's Legacy, the World's Heritage. Vol. I, Dravidian* (Mangalore, 1962).

PUṆYĀSRAVA CHAMPŪ. See *Nāgarāja*.

PURANDARADĀSA (1484-1564). Poet, who was the most prolific and the most famous Vaishṇava singer. He is regarded as the 'Grandfather of the Karnataka School of Music' (Karnataka Sangitha Pithāmahā) and gave inspiration to Tyāgarāja, a great devote and musical composer. It was in Purandaragarh near Pune that he was born and named Kṛishṇappa Nāyaka, but after he became a 'Dāsa', he took the name (Nom de-plume) of Purandara Viṭṭhala. It is said that he was a greedy and miserly millionnaire (a jeweller by profession), but renounced his wealth when he felt repentance in some trying situation. He then went over to Vijaynagar with his family and became a disciple of Vyāsarāya (q.v.) and a devotee of Vishṇu. He was a follower of Mādhva and was a member of Dāsakūṭa. From his songs, it appears that he was a widely-travelled person, had mixed with all sections of society and thus spread the message of Bhaktimārga.

The number of his *Padas* or *Kīrtanas* is said to be 4,75,000 but the number of his published songs is only over one thousand. His songs can be placed in five categories as : (i) those extolling his preceptors and God, (ii) those which introspectively present an analysis of himself, (iii) those which deal with the childhood days of Kṛishṇa, (iv) those which critically view society and its ways, and (v) those which are didactic in nature. Apart from these songs, he also authored a number of other compositions called the *Suladies* and the *Ugābhogas*. He was a research scholar in Karnataka Music. It was Purandaradāsa, who brought music to the masses.

He imparted the message of Jñāna, Bhakti and Vairāgya and inspired people to love life and live on a high plane. Many of his sayings, like 'Be as firm as a rock in the raging river of life but be as bent as a bow in the presence of the wise' have become proverbial in the Kannadiga's stock of speech.

Purandaradāsa was one of the towering personalities of Karnataka, who carried the message of Karnataka culture to every home and made Kannada literature a living force in the life of the common man. His works were called by his own Guru Srivyāsarāja as *Purandaropanishat*. That sums up the importance of his works To commemorate the 500th anniversary of the saint-poet, all his works have been compiled and edited in four handy volumes : *Purandara Sāhitya Darśana* (1985), published by the Directorate of Kannada and Culture.

PURANDARADĀSAR KĪRTANEGAḶU. See *Purandaradāsa*.

PURĀṆIKA, BUDDHAIYA. See *Buddhaiya Purāṇika*.

PURĀṆIK, KṚISHṆAMŪRTHY. See *Kṛishṇamūrthy Purāṇik*.

PURĀṆIKA, SIDDHAYYA. See *Siddhayya Purāṇika 'Kāvyānanda'*.

PŪRṆACHANDRA TEJASVI (1938-). Novelist, whose chief work *Karvalo* (1980) is a novel. He has also written short stories, a collected edition of which appeared in 1983.

His prominent short stories are : 'Kubi mattu Iyāla' (Kubi and Iyala), 'Abachūrina Pōstāphīsu' (The Post Office at Abachur) and 'Tabarana Kate' (The Story of Tabara). His other works are : *Somuvina Svagata Laharī* (poetry, 1961), *Vyakti Visishṭa Siddhānta* (criticism) and *Yamala Praśne* (drama). He is the first son of the reputed poet and scholar of modern Kannada *viz*. Kuvempu.

PŪRṆIMĀ, GUDIBANDE. See *Gudibande Pūrṇimā*.

PUSHPADANTA PURĀṆA. See *Guṇavmarā II*.

PUṬINA. See *Narasiṁhāchār, P.T.*

PUṬṬAṆṆA, M.S. (1854-1930). Early Kannada novelist, who was born in a prosperous Brahmin family of Mysore. He was one of the founders of Karnataka Sahitya Parishat, of which he remained Secretary for some time. One of the early novelists, he wrote social novels with a sense of realism and a deep understanding of the social evils of the day. His social novels are : *Māḍidduṇṇo Mahārāya* (As You Sow, So You Reap ; 1915 ; the best among early Kannada novels), *Musutegeye Māyāṅgane* and *Peṭemātenajjī* ; his *Avarilladūta* was published posthumously. His other works are : *Hindū Charitra Darpaṇa*, *Hindū Charitra Saṅgraha*, *Nīti Chintāmaṇi* (15 books ; on religion ; it ran into 30th ed. in 1975), *Sumati Madana Kumāra Charitre* (translation ; for children), *Confucian Charitre*, *Kuṇigal Rāmaśāstrīgaḷa Charitre* (1910 ; q.v. ; the first biography in Kannada), *Mahammad Gavān* (1922), an authoritative history of minor Rājās, tr. of Shakespeare's *King Lear* as *Hemachandra Rājā Vilāsa* and of *Cymbeline* as *Jayasiṁha Rāja Charitre*. Along with M.B. Śrīnivāsa Ayyaṅgar, he started 'Hitaśodhinī', a monthly magazine. He also prepared textbooks for children, which delighted and illuminated the minds of the young.

Puṭṭaṇṇa is remembered for his social novels, especially *Māḍidduṇṇo Mahārāya*, which is about the fortunes of two generations of a virtuous family. It sheds the burden of excessive plot, but the entire community comes to life.

PUṬṬAPPA, KUPPALI VENKAṬAPPA 'KUVEMPU' (1904-). Eminent poet, writer and critic, who was born in the lap of Malenāḍ, known for its natural scenery. He was a great lover of nature and interpreted it in all its moods. Educated at Tīrthahallī and Mysore, he rose from the post of a Lecturer in Kannada to the status of Vice-Chancellor of the Mysore University. He was inspired by the great sages of ancient and modern India as well as by eminent English and Indian poets. He sucked all the best from Kannada poetry of the past and enriched his thought and vocabulary. He presided over the session of Kannada Sahitya Sammelan held at Dharwar in 1957.

While he was yet a high school student, he started writing poems at first in English, which are known as 'Beginner's Muse'. The first collection of his Kannada poems, *Koḷalu* (Flute) was published in 1930. Since then more than 20 collections of lyrics have been published, the chief ones being *Koḷalu*, *Navilu*, *Kalāsundarī*, *Pakshakāśi*, *Agnihaṁsa*, *Pāñchajanya*, *Prema Kāshmīr*, *Shoḍaśi*, *Kṛittike*, *Aniketana*, *Ikshugangotrī*, etc. *Chitrāṅgadā* (q.v.) is his *Prabandha-Kāvya*, while *Kṛittike* is an anthology of his poems. *Rāmāyaṇa-Darśanam* is his epic, which has earned him Sahitya Akademi Prize in 1955 and Bharatiya Jñanapeeth Award in 1969. While his earlier poems contained all the characteristics of the romantic movement, his *Pāñchajanya*, etc. reveal him as a progressive poet, depicting the seamy side of life. 'Kalki' is his best progressive poem. 'Devarurājumāḍiravu', 'Āhvānavāṇī', 'Aniketana', 'Madhura Chinmaya', etc., are his best mystical lyrics, while 'Intahasundara Prātaḥkālāldi', 'Hasiru', 'Kendaḷiru', 'Navilu', etc. are his best romantic lyrics. On his disillusionment with the material world, he was inclined towards Aurobindo Philosophy. His works: *Aniketana* and *Rāmāyaṇa Darśanam* bear the stamp of his new approach to life. The *Rāmāyaṇa Darśanam* interprets the *Rāmāyaṇa* of Vālmīki in the light of his life-vision. It is an epic running into 23,000 lines and comprises 4 volumes.

A versatile genius, he wrote two big plays based on Shakesreare's *Hamlet* and *Tempest*. His dramas are: *Raktākshi* (a version of *Hamlet*), "*Bitrugali*" (based on Tempest), *Śūdra Tapasvi*, *Beralge Koral* (The Neck for the Thumb ; 1947 ; on the story of Ekalavya), *Yamana Solu* (on the story of Satyavān-Sāvitri ; in blank verse) and *Śmaśāna Kurukshetra* (based on the *Mahābhārata*). He also wrote a number of small one-act plays, all of them in blank verse. Most of these plays are inspired by legendary and epical themes. There is evidence of his creative imagination and the felicity of his diction. He also wrote biographies of Swāmi Vivekānanda (1931), Rāmakṛishṇa Paramahaṁsa (1934), etc. His novels are: *Kānūru Subbamma Heggaḍiti* and *Malegaḷalli Mudumegulu*. Both of them depict on a vast canvas the life of the people : zamindars, farmers, coolies, bonded labour, etc., in Malenad and are replete with detail and local colour, thus revealing that the mystic poet is no less a realist in his fiction. *Nannadevaru mattu Mukta Itarakategaḷu* and *Sannyāsi mattu Itarakathegaḷu* are collections of his short stories, which are of a high order. *Malenāḍina Chitragaḷu* contains his sketches, while *Taponandana*, *Kāvya Vihāra*, *Sāhitya Prachāra Vibhūti Pūje*, *Draupadiya Srimudi*, *Rasovaisaḥ* contain his critical essays. In his essays, he excels in descriptions of glorious natural scenery, which stimulate his thought. He has pub. his autobiography : *Nenapina Doniyalli* (1980), which is almost a source book for a literary history of the modern period. His latest collection of poems is *Koneye Tene mattu Viśvamānava Sandeśa* (1981).

Love of nature and love of the Divine are the two dominant emotions of his poetry. At times, they lose their distinction, one merging into the other. In fiction, however, he proved to be a realist as well, where he also describes the weaknesses of Hindu society. He also wrote several works for children, *e.g.*, *Bommana Haḷḷiya Kindari Jogi* (The Singer Ascetic of Bommanahalli), which is a transcreation of Robert Browning's *The Pied Piper of Hammelin*.

PUTTAPPA, PATIL. See *Patil Puttappa*.

PUṬṬASAMAYYA, BASAPPA. See *Basappa Puṭṭasamayya*.

PUṬṬASVĀMAYYA, B. (1897-1984). Novelist and dramatist, who has written a novel series on the last period of Kalyāṇa Chālukyas to serve as background for the reign of Bijjala and the life and work of Basaveśvara. His popular novels are *Kalyāṇeśvara*, *Rājyapāla*, *Sudhāmayī*, *Udaya Ravi* and *Krānti Kalyāṇa* (q.v.) ; the last work has earned him the Sahitya Akademi prize. *Nāṭyamohinī* is a collection of his short stories, which reveal his art of story-telling. His dramas, which were popular on the stage, are : *Kurukshetra*, *Chirakumāra Sabhā* (tr. from Tagore) and *Rūparekhā*.

PUTTIGE, RASIKA. See *Rasika Puttige*.

R

RĀDHĀKṚISHṆA, T.R. Writer, whose first short story collection *Utkhanana* (1984) reveals him a modernist.

RĀGHAVA, T.G. Writer, who is known for his novel *Mane* (1979) and short story collection : *Sambandhagalu* (1981). His chief short story is 'Śrāddha' (The Funeral Rite).

RĀGHAVĀṄKA (fl. 13th cent.). Great Vīraśaiva poet, who was a nephew and disciple of the famous poet Harihara (q.v.). He was a contemporary of Hoysala king Narasiṁha I (1141-73) and a native of Hampi but had won laurels at the courts of Dorasamudra and Warangal. He spent the last years of his life at Belur in the Hassan district. Four of his works, composed perhaps in this order are : *Somanātha Charite*, *Vīreśa Charite*, *Siddharāma Charitre* and *Hariśchandra Kāvya* (qq.v.) are extant. Two other works : *Harihara Mahatva* (in praise of Harihara) and *Śarabha Charitre* are also attributed to him. The *Somanātha Charitre* describes the life of Ādayya of Saurāshṭra, who installed the image of Somanātha (Śiva) at Puligere, Vireśa Charite is a short poem on a mythological theme about the destruction of Daksha Yajña by Vīrabhadra, *Siddharāma Charitre* (*c.* 1250) is a biography of the great Karma Yogi Siddharāma (q.v.) of Sonnalige and *Hariśchandra Kāvya* (on the story of king Hariśchandra) is the most fascinating and artistic presentation of that theme in the whole field of Indian literature.

While Harihara wrote in *Ragaḷe* metre, his disciple Rāghavāṅka wrote all his works in *Shaṭpadī* metre (a six-lined stanza in varying rhythms), which afterwards became very popular. Rāghavāṅka lived at a time when Kannada language was in transition from the old forms towards newer ones. His own contribution to a successful transformation of the language is quite considerable.

The greatest achievement of Rāghavāṅka is his poem, *Hariśchandra Kāvya.* He himself has stated that no other work equals this poem and his statement appears to be perfectly genuine.

RĀGHAVĀṄKA CHARITRE. Work by Siddha Nañjeśa (q.v. ; fl. 1650), which is the only life-history of the poet, Rāghavāṅka (q.v.).

RĀGHAVENDRA ITAGI. Modern poet, who is noted for his poetical collections. He was a Master of Arts in Kannada. He retired as Director of All India Radio Station—Gauhati.

RĀGHAVENDRA KHASNIS. Writer, whose *Khasnisara Kategalu* (1984) is an important short story collection. His earlier two short stories : 'Tabbaligalu' and 'Allauddinana Adbhuta Dīpa' have become favourite anthology pieces.

RĀGHAVENDRA PĀṬIL. Writer, whose *Odapugalu* (1978) is a short story collection, while *Sāhityadalli Navyate* (ed. ; 1979) is a collection of articles on new trends in literary criticism. In 1984, he pub. his novel : *Balavvana Kanasugalu*, in which he impresses with his keenness for detail and detached presentation. See *H.S. Venkaṭeśa Mūrthy*.

RĀGHAVENDRA RĀO, H.S. Writer, who is noted for his work, *Viśleshaṇa* (1981), which is a collection of articles on literary criticism.

RĀGHAVENDRA SWAMY. Modern scholar, who is a Sannyāsin, very young in age. He edits a Kannada magazine 'Gñānavāridhi'. He has translated *Bhāgavata* into Kannada. He has also done work on Madhvāchārya. He propagates religion and guides people to lead a chaste moral life.

RAGHUNĀTHA, ŚĀLINI. See *Śālini Raghunātha*.

RAGHUNĀTHA RĀO, D. Writer, who has published in 1981, a collection of his literary articles.

RaGOW. Scholar, who has edited *Namma Ogatugalu* (Mysore, 1970).

RAI, KEDAMBADI JATTAPPA. See *Kedambadi Jattappa Rai*.

RAICHURA, VASANTA. See *Vasanta Raichura*.

RĀJA, CHANDRA. See *Chandrarāja*.

RĀJĀDITYA (fl. 1190). Jaina poet of Pūvinabage, whose several *gaṇita* works like *Vyavahāragaṇita* and *Līlāvatī* show his great skill in reducing to easy verse the mathematical subjects he dealt with. His writings are the earliest works on these subjects in Kannada language.

RĀJAGOPĀLA, KATTEPUR VENKAṬARAMAIAH (1924-). Writer and poet, whose chief works are : *Ardha Tereda Bagilu*, *Anatha Mestara Svagatha Sampradāya* (1979 ; short story collections), *Nadiya Melina Gali* and *May Tingala Ondu Abbara* (poetical collections). He has also published in 1980 his selected short stories.

RĀJAGOPĀLA RĀO, TEKUMALLA. Author of *A Comparative Prosody of the Dravidian Languages* (Madras, 1913).

RAJA GURURAJĀCHĀRYA. Modern scholar of Sanskrit and Dvaita philosophy. He is an ardent devotee of Rāghavendra Swamy of Mantralaya. He has written many books in Kannada of which *Ajayya Vijayendra*, *Kaliyuga Kalpatharu* are very important. He is the editor of a Kannada journal : "Parimala". His *Kaliyuga Kalpatharu*, a voluminous work, is a biography of the famous saint, Rāghavendra Swamy. He has also translated many works into Kannada.

RĀJAMMA, TIRUMALE. See *Tirumale Rājamma*.

RĀJAPPA, T.S. Writer, whose chief work on folk-tales of Bellary district is *Bellari Jilleya Janapada Kathegalu* (1979).

RĀJAPUROHITA, N.S. (1887-1953). Scholar, who has made a study of the date and life of old Kannada poets. His other works are : *Madhvāchārya Charitre* and *Yājñavalkyara Charitre*, the biographies.

RĀJĀRĀO KAIVĀR. See *Kaivār, Rājārāo*.

RĀJARATNAM, G.P. 'RATNA' (1907-79). Poet, dramatist and scholar, who was born in a renowned family of Mysore. His forefather, Guṇḍalu Pandit Lakshamaṇāchārya was a famous scholar of Āyurveda. At the Maharaja College, Mysore, from where Ratna passed M.A. in Kannada, he came under the spell of eminent scholars like B.M. Śrīkaṇṭhayya, A.R. Kṛishṇa Śāstrī (qq.v.) and struck new paths in modern Kannada. His chief collections of poems are : *Yenḍakuḍuka-Ratna*, *Ratnana Padagaḷu* or the songs of Ratna are written in the colloquial dialect of an imaginary drunkard, who looks at life from his peculiar stand-point. The songs, both realistic and symbolical, gave proof of his originality. He wrote lyrics, which are collected in *Śānti*. He composed very good poems for children, which became quite popular. Such poems are : *Tuttūri* (Pipe) and *Kandana Kāvya Māle* (Garland of Poems for the Young ; collection of poems ; 1979). His famous dramas are : *Gaṇḍu Goḍalī* and *Sambhavāmi Yuge-yuge*. He wrote humorous and other short stories, his chief collections being *Arukombina Ane* (1964) and *Hanigalu*. *Hattuvarsha* is his autobiography, while *Purusha Sarasvatī* is another successful work. As a Pali scholar, he has in all written about 150 works ; on Buddhist literature, he was the only scholar in Kannada. His chief works are : *Milinda Jūn*, *Buddha Kategaḷu*, *Dhammapada*, *Bhagavāna Buddha*, *Dhammapada Praveśikā*, *Dharma Dāni Buddha*, etc. He did noteworthy work in the direction of Jaina studies as well. As a critic, his works on Kailāsam, Saṁsa, Govinda Pai (qq.v.) are considered authoritative. He has pub. his autobiography under the title *Nirbhayagraphy* (1977) and his letters have also been published. He was a great orator as well. He was Professor of Kannada in the Central College, Bangalore.

His language is easy as also elegant to suit the occasion. He has distinguished himself by adding new strains to Kannada poetry, writing in the vein of a drunkard by employing colloquial dialect.

RĀJAŚEKHARA NĪRAMANVI. Writer, whose chief work *Hanginaramaneya Horage* (1978) is a short story collection.

RĀJAŚEKHARA SETTY, V.T. Scholar, who is noted for his work : *Dalita Sāhitya* (1978).

RĀJAŚEKHARA VILĀSA. *Champu* by Shaḍakshara Deva (q.v. ; fl. 1650-77), which is regarded his masterpiece. The work is composed in 14 Āśvāsas (cantos) and as the poet was a follower of Vīraśaiva sect, he has avowedly followed Harihara (q.v.) in the choice of his theme.

The poet has selected the story of a devotee of Śiva to demonstrate the efficacy of 'Pañchākshari Mantra'. The story content of this poem is inconsiderable but the poet has overlaid it with lengthy descriptions. The movement of the poem is rather slow but in the 13th canto, it gathers momentum when the episode of Tirukolavināchi occurs. Prince Rājaśekhara once rides a horse on the royal road along with his friend, Mitavachana. The five-year old son of Tirukolavināchi rushes out of the house for play and is trampled to death by the horse of the prince's friend. When the mother sees the tragedy, she is stunned with grief, her lamentation on the death of her son is expressed in a very pathetic and moving passage. The bereaved mother appeals to the king, Satyendra Choḷa. Rājaśekhara admits that he alone is to blame, and is put to death. In grief thereat, Mitavachana kills himself ; whereupon his father and mother also commit suicide. Rājaśekhara's mother, the queen, and his widow are both in the very act of doing the same, when Śiva intervenes, raises to life all those who have died, commends Satyendra Choḷa for his unflinching consistency, and takes him to the joy of heaven.

The work has the distinction of being a highly esteemed poem.

RĀJE GOWDA, H.K. (1938-). Scholar, who has published two volumes (1983) on K.V. Puṭṭappa. He has also edited poetical works and plays.

RĀJENDRA, D.K. Writer, whose *Karapala Mela* (1978) is a scholarly work on Karnataka folk-songs.

RĀJENDRA ELAGUDDARĀO DHĀRWĀḌKAR (1919-). Kannada linguist, who was born at Dharwar. His chief works are : *Kannada Bhāshā Śāstra*, *Sāhitya Samīkshe* (collection of critical essays) and *Śrīnamana* (1984).

RĀJU, ŚRĪNIVĀSA. See *Śrīnivāsa Rāju, Chi.*

RĀJU, ŚRĪRAṄGARĀJU. See *Śrīraṅgarāju, H.V.*

RĀJU, VAIKUNṬHA. See *Vaikunṭha Rāju, B.V.*

RĀKU (Rama Rāo Kulkarni). Modern writer, who is known for his essays. *Galipeta* is his best contribution. He worked for many years on the editorial staff of Kannada Dictionary, compiled by the Kannada Sahitya Parishat, Bangalore.

RĀM, USHĀ NAVARATNA. See *Ushā Navaratna Rām*.

RĀM, SHA. Writer, who is known for his novel *Nuru Tale Hattu Kalu* (1980).

RĀMACHANDRA, VINĪTA. See *Vinīta Rāmachandra.*

RĀMACHANDRA-CHARITA-PURĀṆA. See *Pampa Rāmāyaṇa.*

RĀMACHANDRA-CHARITRE. A new Jaina version of the *Rāmāyaṇa* story commenced by Chandraśekhara (*c.* 1700) and completed by Padmanābha (1750).

RĀMACHANDRA DEVA (1948-). Poet and writer, whose chief works are : *Bommana Satige Mūgilla* (1978 ; poetical collection), *Dangeya Prakaraṇa*, *Mugela* (short stories), *Ratha-musala* (1982 ; drama) and *Krānti Mattu Astitva* (essays). He has also tr. Shakespeare's *Macbeth* and *Hamlet* into Kannada. In collaboration with T.N. Narasiṁhan, he has pub. a drama *Kudure Bantu Kudure* (1983).

RĀMACHANDRA HANUMANTHA DĒŚAPĀṆḌE (1861-1930). Writer, who is known for his biographies : *Akbar Chakravartiya Jīvana Charitre*, *Chhatrpati Śivāji Mahārāja*, *Tippu Sultānana Charitre*, *Nānā Faḍnavīsa* and *Raṇajīta Siṁhana Charitre.*

RĀMACHANDRA KOTTALGI (fl. early 20th cent.). Modern poet of the new generation, who has made worthwhile contribution to modern Kannada poetry. He also made a mark in writing short stories.

RĀMACHANDRA MŪRTHY, H.K. (1925-). Writer, who was Editor (1972-75) of *English-Kannada Dictionary* of Mysore University. He retired as Reader in English, National College, Bangalore. He has written plays :

Manavemba Markaṭa, *Galileo* (adapted from foreign works) as also has written *Moliere* (a biography) and a critical work, *Bertolt Brecht*. He has contributed several articles to the *Kannada Encyclopaedia* and *History of Kannada Literature*.

RĀMACHANDRA RAO, R. See *Thande Venkaṭeśa Viṭhala.*

RĀMACHANDRA RĀO, S.K. Modern scholar, who has edited all the works of Purandaradāsa, published by the Government of Karnataka. He has several other works also to his credit, including a research work, which was awarded a prize.

RĀMACHANDRA RĀO, S.R. See *Thande Venkaṭeśa Viṭhala.*

RĀMACHANDRA RĀO 'SĀLI' (b. 1889). Poet and writer of delicate emotions and refined style. He had been a nationally-minded teacher, intensely patriotic and gone through fire in the days of the struggle for freedom. His domestic life had been none too happy. All this had created a setting for the poetry of pathos, of which he is one of the few masters.

His patriotism, passionate love of Kannada, intense love of nature and high sense of idealism, are reflected in his poetical collection : *Chitraśṛishṭi* (1940). His style, which is generally soft and eloquent, rises to the occasion in describing the terrible aspects of life and nature : *Tilāñjali* is a moving elegy, born out of a personal bereavement. His fancy has at times risen to dizzy heights. His *Abhisāra* is a fine narrative poem, inspired by Tagore's poem on the same theme. His other works are : *Kusumāñjali* (lyrical poetry), *Bālakāṇḍa Rāmāyaṇa*, *Ayodhyākāṇḍa Rāmāyaṇa*, *Jayagurudeva* (novel ; 1949), *Yadupati* (novel ; 1952), *Buddha Jātakagalu* (tr. from Pali ; 1945) and *Sudāmācharitam* (Sanskrit poem ; 1957).

RĀMACHANDRA RĀO, Y.K. (1884-1956). Writer, who is known for his biography : *James Abraham Garfield* (1917).

RĀMACHANDRA SHARMĀ, B.C (1925-). Poet, dramatist and short story writer, who is a native of Bangalore. His chief works are : *Hṛidayagīta*, *Elu Sutina Koṭe*, *Bhuvi Nīḍida Sphūrti*, *Brahmanara Huduga* (1978), *Matu-Mata* (1984 ; collections of poems), *Mandāra Kusuma*, *Elaneya Jīva* (short story collections) and *Bāla Sanje* (drama). One of the pioneers of the modernist school, he has pub. 8 collections of poems. In 1983, he brought out a collection of his select poems. His poetry is interesting with its rich imagery, dramatic turns and romantic flourish. His chief short story is 'Seragina Keṇḍa' (Live Coal on the Edge of the Garment).

RĀMACHANDRA ŚĀSTRĪ, S. Modern writer, who has tr. into Kannada the Hindi biography of Śaṅkarāchārya written by Baladeva Upādhyāya. This book accepts the miracles in the Āchārya's life as facts.

RĀMACHANDRAPPA, BORAGUR. See *Boragur Rāmachandrappa.*

RĀMADĀSA. Writer, who is noted for his drama *Taledanda* (1980).

RĀMADHĀNYA CHARITRE. Poem by Kanakadāsa (q.v. ; fl. *c.* 1550), which has an original theme. A pretty little poem, it relates to a debate between rice and *rāgī* (a form of grain), each trying to establish its superiority. The matter is referred to Rāma for arbitration. Rāma places rice and *rāgī* in a store. After six months, while rice is spoiled, *rāgī* remains fresh. Pleased at this, Rāma gives *rāgī* his own name : *Rāghava Rāghī=Rāgī*. The poem is symbolic as well : it suggests that since *rāgī* is consumed by the poor people, God is the champion of the poor, a votary of the common man ; *rāgī* forms the staple food of a great part of Karnataka. The poem is composed in *Bhāminī Shaṭpadī* metre.

RĀMAKṚISHṆAIAH, KORADA. Author of *Dravidian Cognates* (University of Madras, 1944). It is a comparative dictionary of the Dravidian languages. The words are in Roman and Telugu scripts. His another work is : *Studies in Dravidian Philology* (Madras, 1935).

RĀMAMŪRTHY, POLANKI. See *Polanki Rāmamūrthy*.

RĀMĀNANDA RĀO, PĀDAKONE (fl. early 20th cent.). Modern writer, who is noted for character-sense in his essays, which are quite large in number.

RAMANAYYA, VENKAṬA. See *Venkaṭa Ramanayya, T.V.*

RAMANNA, BESAGARA HALLI. See *Besagara Halli Ramanna*.

RAMANNA, KYATHANAHALLI. See *Kyathanahalli Ramanna*.

RĀMĀNUJA IYENGAR, M.A. (1862-1938). Scholar, who prepared many critical editions of ancient texts after an extensive search of palm-leaf manuscripts and started a journal called 'Karnataka Kāvya Mañjari'. Nearly 75 such texts were published in the series Karnataka Kāvya Kalānidhi and they include famous works of Ranna, Harihara, Āṇḍayya, Janna and Rāghavāṅka (qq.v.). He also published a few works on metrics, rhetoric, lexicography and philosophy. His *Prabandha Mañjarī* and *Kavi Samayam* are useful accessories for the study of ancient Kannada literature even to this day.

RĀMĀNUJAN, ATTIPPAT KṚISHṆASWAMI 'AKROORA' (1929-). Poet, who has made worthwhile contribution to modern Kannada poetry. His chief collections of poems are *Hokkulalli Huvilla* and *Mattu Itara Padyagalu*. He has published a novel : *Mattobhana Ātmacharitre* (1978). He has also pub. poetry in English. He is known as well for his doctoral dissertation : *A Generative Grammar of Kannada* (Indiana University, 1963).

RĀMĀNUJAN, P.S. Poet, whose chief collections of poems are : *Minuku* (1981) and *Ivaru, Ee Janaru* (1984). His *Bhaṭṭanārāyaṇa Veṇisaṁhāra : Ondu Adhyayana* (1984) is a critical study, in which principles of Indian and Western criticism have been applied.

He is a Deputy Inspector-General of Police in Karnataka and a Master of Arts and a Ph.D. in Sanskrit.

RĀMA RĀO, ĀNAVAṬṬI. See *Ānavaṭṭi Rāma Rāo*.

RĀMARĀO, NAVARATNA. See *Navaratna Rāmarāo*.

RĀMA RĀO, SAMETANAHALLI. Writer, who is known for his historical novel *Yaduvodeya* (1984) relating to the history of Mysore. He also wrote a historical play *Drohadambara* (1964). His another historical novel is : *Savathi-gandha-varane*. *Talakadu Gandha* is a drama by the same author.

RĀMARĀO, SUBODHA. See *Subodha Rāmarāo*.

RĀMA RĀO, T.K. Writer, whose novels have been published in 1978 and 1981. He has written a number of novels—many of them historical and detective.

RĀMARĀYA, BENAGAL (1876-1943). Writer, who prepared a map of a unified Karnataka as early as 1903. With Pānya Sundara Śastry, he co-authored the *Purāṇanāma Chūḍāmaṇi* in Kannada besides translating the Sanskrit plays *Dūtāṅgada* and *Śāpasambhrama* into Kannada by himself.

RAMASWAMI IYER, L. VIŚWANĀTHA. Modern scholar, who is known for his research articles, *e.g.*, "Aphaeresis and Sound Displacement in Dravidian", "Dravidian Notes", "Dravidic Sandhi", "Dravidic Studies", "A Few Dravidian Linguistic Perspectives", "The History of Tamil-Malayalam Alveolar Plosive", "The Linguistic History of Certain Dravidian Words", "Problems of Dravidian Linguistics", etc.

RĀMĀYAṆA, PAMPA. See *Pampa Rāmāyaṇa*.

RAMESH, B.M. (1948-). Poet, whose chief works are : *Committed Kavitegalu* (1978 ; committed poetry), *Parisara Hosa Kavite* (poetry, ed.) and *Anthavarallobba* (short stories).

RAṄGĀCHĀRYA, ĀDYA. See *Ādya Raṅgāchārya 'Śrīraṅga'*.

RAṄGANĀTHA (fl. *c*. 1675). Brāhmaṇa poet, who authored the *Anubhavāmṛita* ("Nectar of Fruition"), a leading text-book of the Advaita Vedānta of Śaṅkarāchārya in *Shaṭpadi* metre. It expounds the expression *tat twam asi* ("That art thou") with popular illustrations. He was a great champion of the *desi* style of writing.

RAṄGANĀTHA. See *Mahāliṅgaraṅga*.

RAṄGANĀTHA, H.K. Writer, whose one-act plays have been a success from the point of view of dramatic art and stageability. His *Jāgrita Bhārata* (1964) is a play on national unity. Along with Sindhuvalli Anantamūrthy, he has ed. *Karnataka Raṅgabhūmi Ninne, Indu, Nale* (1984) and a volume of Seminar papers on the history of trends in the Kannada theatre. His thesis for Ph.D. was on Karnataka theatre which was translated by the author himself *viz*. 'Karnataka Raṅgabhoomi'. His another drama was Jahanara, yet another was Amrutha Varshe.

RAṄGANĀTHA RĀMACHANDRA DIWĀKAR. See *Diwākar, Raṅganātha Rāmachandra*.

RAṄGANĀTHAN, MAVINAKERE. See *Mavinakere Raṅganāthan*.

RAṄGAṆṆA, S.V. (1898-1987). Critic and author, who retired as Professor of English in the University of Mysore and trained generations of students in the art of criticism. He was also for some time as Principal of Maharaja College, Mysore. Besides his noteworthy service as Chief Editor of *English-Kannada Dictionary*, his main critical works are : *Śailī* (3 vols., 1944, 1968, 1971), *Ruchi, Śākuntala, Kumāra Vyāsa* (on his style), *Pāśchātya Gambhīra Nāṭakagaḷu* (a comprehensive treatise in 1200 pages on western type of tragedy), *Hāsya, Honnaśūla* (Golden Gallows, 1959), etc. but his most important creative work is *Raṅgabinnapa* (in poetic prose), which won him the Sahitya Akademi award in 1966. Written on the model of *Vachanas* of Vīraśaiva saints from 12th century downwards, it has served as a link between the old and modern type of *Vachanas*. Every *Vachana* written on various subjects in a delightful prose, is complete in itself. The *Vachanas* were published serially in the 'Prabuddha Karnataka' of Mysore University and have been presented in book form in *Raṅgabinnapa*. Among his critical works, *Śailī* and *Pāśchātya Gambhīra Nāṭakagaḷu* were quite popular.

RAṄGASWĀMY IYENGARYA. See *Śrīsvāmī*.

RANGASWAMY ROW, P.S. Author of *The Linguistics Self-Instructor* (Madras, 1900). The vocabularies are in Tamil, Telugu, Kannada, Malayalam, Marathi and English.

RANNA (b. 949). Great Jaina poet, who is one of the 'Ratnatraya' (Three Gems) of Kannada literature, the other two being Ponna and Pampa (qq.v.). He has given good details of his life. Born in a Jaina family of banglemakers in Muduvolal (modern Muḍhol) in Bijapur district, he was son of Jinavallabhendra. He travelled to Jaina centres of learning and mastered grammar and the classics of the day under his preceptor Ajitasenāchārya in Śravaṇabelagola. Thereafter he came back to his land. He had two wives : Jakki and Śānti, while his son was Rāya and his daughter's name was Attimabbe. For some time he was patronized by Chāvuṇḍarāya but later on his patrons were Chālukya kings Tailapa II (937-97) and his successor Satyāśraya (997-1008). In the Chālukya court, he rose to the rank of 'Kavi Chakravarti' (poet-laureate) and enjoyed the honour of the golden rod, *chauri*, elephant and umbrella.

Ranna's two works : *Ajita Purāṇa* and *Gadāyuddha or Sāhasabhīma Vijaya* (Victory of Bhīma the Valiant) have come to light, while his two other works : *Paraśurāma Charita* and *Chakreśvara Charita* are not available. *Ajita Purāṇa* is a *Champū* on the life of Ajita, the second Tīrthaṅkara, while *Gadāyuddha*, also a *Champū*, reviews the story of the *Mahābhārata* with particular reference to the last fight with clubs (*gadās*) between Bhīma and Duryodhana, where his patron Satyāśraya has been identified with Bhīma. *Paraśurāma Charita* may have been composed on the name of his patron, Chāvuṇḍarāya, who held the title of 'Paraśurāma', while *Chakreśvara Charita*, according to some scholars, may be another name of *Gadāyaudha*. The fifth work, *Ranna-Kanda* (q.v.) is a dictionary of Kannada words.

Ranna had self-confidence of a valiant poet, who fought against heavy odds to carve his destiny by his own effort. He does not hesitate in praising himself and his works. His zeal is unlimited and there is no restraint on his inspiration. In fact he has lighted up Kannada poetry by his singular lustre.

RANNA-KANDA. Kannada lexicon by Ranna (q.v. ; fl. 993), which contains 12 *Padyas* in *Kanda* metre. It is a dictionary of Kannada words, the meanings of which have been given in Kannada itself. Though a small work on the style of the Sanskrit *Amarakośa*, it is the first dictionary in Kannada. In this work, the verses generally end with 'Kaviranna'.

RĀO BĀLU. See ***Bālu Rāo, S.***

RĀO, BHĪMASENA. See *Bīchi*.

RĀO, CHURAMURI ŚESHAGIRI. See *Churamuri Śeshagiri Rāo*.

RĀO, G. SAMBASIVA. Author of *A Study of Dravidian Noun Formatives* (doctoral dissertation, Cornell University).

RAO, GOPĀL KṚISHṆA. See *Gopāl Kṛishṇa Rāo, K.*

RĀO, GULVĀḌI VENKAṬA. See *Gulvāḍi Venkaṭa Rāo.*

RĀO, KANDAGAL HANUMANT. See *Kandagal Hanumant Rāo.*

RĀO, PĀṆḌURAṄGA. See *Pāṇḍuraṅga Rāo, B.S.*

RĀO, PRAHLĀDA. See *Prahlāda Rāo, N.*

RĀO, RĀGHAVENDRA. See *Rāghavendra Rāo, H.S.*

RĀO, RAGHUNĀTHA. See *Raghunātha Rāo, D.*

RĀO, RĀMACHANDRA. See *Rāmachandra Rāo, Y.K.*

RĀO, RĀMĀNANDA. See *Rāmānanda Rāo, Pādakone.*

RĀO, ŚAṄKARA NĀRĀYAṆA. See *Śaṅkara Nārāyaṇa Rāo, H.M.*

RĀO, ŚESHAGIRI. See *Śeshagiri Rāo, L.S.*

RĀO, SŪRYANĀRĀYAṆA. See *Sūryanārāyaṇa Rāo, B.*

RĀO, VENUGOPĀLA. See *Venugopāla Rāo, Soraba.*

RĀOBAHĀDUR KULKARṆI (R.B. Kulkarni ; 1910-84). Novelist, whose chief work, *Grāmāyaṇa* (The Epic of a Village, 1957) is a powerful picture of village life in its entirety. While the zamindar and his agents exploit the poor people of the village, the headpriest molests the modesty of a maiden, Chimaṇā. By heinous murders, legal cases and famine, the village is almost deserted. It thus presents a naked picture of the life in the villages, though there are suggestions for reforms, etc. There are as many as 79 characters in the novel and it is truly an epic of the village. His other novels are : *Sūjigallu* (1977), *Gaudara Kona* (1979) and *Tabbaligalu* (1984).

RASA RATNĀKARA. See *Sālva.*

RĀSHI (d. 1984). Writer, who is known for his short stories. He has also written a biography of G.P. Rājaratnam. He was Physician by profession. He was a humanist. He edited a journal called Koravanji for a number of years. Mavonandana is his famous work based on psychology of patients.

RASIKA PUTTIGE. Modern writer, who is noted for his biography of Golwalkar, the R.S.S. leader. He has also contributed to literary criticism.

RASIKARAṄGA. See *Mugali, R.S.*

RATNA. See *Rājaratnam, G.P.*

RATNA, K. (1934-). Dramatist, whose chief works are : *Ellige ?*, *Gode Beke Gode ?*, *Bonte* and *Heddariyalli* (the last tr.)

RATNĀKARA VARṆI (fl. *c.* 1560). Great poet, who has been called 'Kannada Kokila' or 'The Nightingale of Kannada'. He was the most outstanding poet of the age and was also popular by other names, *viz.*, 'Ratnākara', 'Ratnākarasiddha' and 'Annā'. It is believed that he was born in a royal family at Mūḍabidare on the western coast of Karnataka. The region in which he was born and brought up, was a living centre of

Jainism and as such he received the best education in poetry and philosophy with particular stress on Jainology. He also studied and practised Yoga. His Gurus were Chārukīrti and Haṁsanātha. He was honoured at the the court of Rājā Bhairava of Kārkal, where he was noted as a love poet. He was a full-blooded romantic and it is said that he had a love affair with the princess there. There is also a story about his change of religion.

Ratnākara's works are : *Bharateśa Vaibhava* (q.v.), *Triloka Śataka* (1557 ; giving an account of Jaina cosmogony), *Aparājiteśvara Śataka* (on treatment of Jaina philosophy, morals and renunciation), *Ratnākara Śataka* and *Aṇṇana Padagalu* (hymns on moral and doctrinal subjects, which are current among the Jainas). The first work, one of the greatest poems in Kannada, depicts the synthetic personality of the Emperor Bharata, who, according to the Jainas, was son of the first Tīrthaṅkara and became a Jaina ascetic. The next two works are hundred-stanza poems.

Ratnākara was one of the greatest poets in the whole range of Kannada poetry. He had a distinct and synthetic vision of life with a singular ease and power of writing. The *Sāṅgatya* metre has been elevated by him as a rich vehicle of great poetry.

RAṬṬA-KAVI (fl. *c.* 1300). Poet, who was author of *Raṭṭa Mata* or *Raṭṭa Sūtra*, a quasi-scientific work treating of 'natural phenomena such as rain, earthquakes, lightning, planets and omens'. Bhāskara, a Telugu poet of the 14th cent., translated it into Telugu.

RĀYA, CHĀVUṆḌA. See *Chāvuṇḍarāya*.

REEVE, W. Christian missionary and author of *English and Carnataca Dictionary* (1824) and *A Dictionary, Carnataca and English* (1832 ; work on this dictionary was begun in 1817 ; rev. and enlarged ed. by Daniel Sanderson ; 1858). See *Kittel Kannada English Dictionary*.

REKHĀ KAKHANDAKI. Writer, who is noted for her novel *Koṭe* (1980).

REKHĀ RĀṆĪ. Writer, whose *Chitra Kadala Alegalu* (1983) is a novel.

RENOU, LOUIS. Celebrated French Indologist and author of *The Dravidian Literatures* (from *Indian Literature*, translated from the French by Patrick Evans, New York, 1964). Originally *Les Litteratures de L'Inde* was pub. in 1951.

RĒṆUKĀCHĀRYA, D. Writer, who is known for his *Kēśavachandra Sēna* (1939), biography of the social reformer.

RICE, B.H. A foreign scholar, who composed a number of Kannada songs to be sung to western tunes, and published them in a book called *Kannada Saṅgītagaḷu* (1836).

RICE, B.J. Editor of *Epigraphia Carnatica* (with Miers ; vols. I-XI ; 1886-1942), published by the Director of Archaeology, Mysore; the first five volumes have been revised and pub. by the University of Mysore (1972-80).

RICE, B. LEWIS (1838-1928). Christian missionary, who came to India, learnt Kannada, Telugu, Tamil and Sanskrit and specialized in the study of Kannada literature, inscriptions and history. When appointed Director of the Archaeological Department in Mysore, he found and published in the *Mysore Gazetteer*, many inscriptions in Kannada from the Coorg and Mysore regions.

By 1916, he had collected about 9,000 Kannada inscriptions. The volumes of *Epigraphia Carnatica* contain these inscriptions. He also pub. *Mysore Archaeological Reports*. He ed. and pub. *Pampa Bhārata*, *Amarakośa*, *Padyasāra*, *Karnataka Bhāshā Bhūshaṇa*, *Pampa Rāmāyaṇa* and *Karnataka Śabdānuśāsana*. He also wrote *Early History of Kannada Literature* (1890). The services rendered by Rice to Kannada literature will always be remembered with gratitude.

RICE, EDWARD PETER (1849-1936). A foreign Kannada scholar, who authored *A Hisotry of Kanarese Literature* (1915) and *A History of Kanarese* (1918; 2nd rev. ed. 1921).

RONKEL, PHILLIPUS SAMUEL VAN (b. 1870). Dutch Indologist, who wrote an article "Dravidische Volksnamen op Sumatra" in 1918.

RUDRABHAṬṬA (fl. *c.* 1180). Vaishnava poet, who was brought up in Vedic tradition. He was a contemporary of Hoysala king Vīra Ballāla (1173-1220) and was perhaps patronized by his minister Chandra Maulī, who had also honoured the poet with the titles of 'Kavirāja' etc. Rudrabhaṭṭa was the author of two works : *Jagannātha Vijaya* (q.v.) and *Rasa Kalikā*; the last work dealing with the theory of *Rasa* is no longer extant. The first work, which is a *Champū*, describes the story of Kṛishṇa from his birth to his fight with Bāṇāsura and is based on the Sanskrit *Vishṇu Purāṇa*. The poet composed this religious and devotional work in such a manner that knowledge of the highest truth would dawn on him when he visualized Kṛishṇa in his poetic concentration (*Kāvyasamādhi*). Rudrabhaṭṭa is considered the first Kṛishṇa-cult poet of Kannada and his *Jagannātha Vijaya* is the first poem of Kṛishṇa-cult. As he was a follower of the Bhāgavata Sect, he had a liberal outlook and made no distinction between Hari and Hara.

RUDRASVĀMĪ, TIPPE. See *Tippe Rudrasvāmī, H.*

RŪPADARŚI. See *Iyer, K.V.*

S

SABARAD, BASAVARĀJA. See *Basavarāja Sabarad.*

ŚABARAŚAṄKARA VILĀSA. Poem by Shaḍakshara Deva (q.v. ; fl. 1650-77). A poem in 5 *Āśvāsas* (cantos), it deals with the famous story of Śiva's appearance as a hunter to test Arjuna's valour and power of penance before he blesses him with the *Pāśupata* weapon. The Sanskrit poet, Bhāravi also based his *Kirātārjunīya* on this theme but as Shaḍakshara was a Vīraśaiva, his work describes the *Līlās* of Śiva. The story is thin but it teems with descriptions. The dialogue between the hunter (Śiva) and Arjuna, the duel and final revelation are among the most interesting portions of this work.

ŚABDAMAṆI DARPAṆA. Famous treatise on old Kannada grammar, which was written by Keśirāja (q.v. ; 1260). Comprising 8 chapters, the rules in this work are set forth in *Kanda* metre and are followed by a prose gloss (*Vṛitti*) by the author himself and by apt illustrations. Like other grammars, it refers to the usage of writers of repute and is of high historical value to the student of the language. Attempts have been made to view this work from the point of view of scientific analysis in linguistic studies. It is certainly the most important source-book for the study of Dravidian linguistics.

SADĀŚIVA, K. Modern writer, who has written short stories in the Navya style, *e.g.*, 'Rāman Savāri Santege Hōdaddu' (Rāma Goes to the Fair).

SADĀSHIVRĀO, PEJĀVARA. See *Pejāvara Sadāshivrāo.*

SADĀŚIVA RĀO GARUḌA. Modern writer, whose legendary and historical dramas have made a mass appeal on the stage and attracted large audiences.

SĀGARA, KSHĪRA. See *Kshīra Sāgara.*

SĀHITYA BHĀRATA. Work (1971) by D.N. Ananta Raṅgāchārya, which is a history of literatures of the principal Indian languages, *e.g.*, Sanskrit, Tamil, Kannada, Hindi, etc.

SAIGOTTA ŚIVAMĀR. Royal poet, who is said to have composed a minor poem, entitled *Gajāshṭaka*, which became popular as a folk-song. He flourished a little prior to *Kavirājamārga*, *i.e.*, around early 9th century.

ŚAILAJĀ UDUCHANA. Poetess, who is known for her collection of poems : *Kadu Nodu* (1979). Another collection of her poems has been published in 1981.

SAKALĒŚA MĀDARASA (fl. 12th cent). A contemporary of Basaveśvara (q.v.), who composed nearly a hundred *Vachanas*.

SAKKARI, BĀLACHĀRYA GOPĀLĀCHĀRYA. See *Bālachārya Gopālāchārya Sakkari*.

ŚAKUNTALĀ DEVĪ (1940-). Writer, who is noted for her works: *Dharma Rayana Sannidhihyalli*, *Mullina Beli* (plays) and short stories. She has also published novels in English, *e.g.*, *Rāju*, *Perfect Murder*, etc.

SĀLI. See *Rāmachandra Rāo 'Sāli'*.

ŚĀLINI RAGHUNTHA. Modern writer, who is known for her work on Karnataka folklore.

SĀLVA (fl. *c.* 1550). Jaina poet, who was patronized by Tuluva king Sālva Malla. He composed three works: *Sālva Bhārata*, *Rasa Ratnākara* and *Śāradā Vilāsa*. The *Bhārata* in *Shaṭpadī* metre is the first Jaina version of the *Mahābhārata*; it contains 16 (instead of 18) *Parvas* and perhaps it was meant to compete with and detract from the Vaishnava versions of it, composed by Kumāravyāsa and Timmaṇṇa (qq.v.). *Rasa Ratnākara*, a treatise on *Rasa*, is divided into four parts; though all the *Rasas* have been dealt with, replete with examples from old poets, *Śṛiṅgāra Rasa* has been given prominence. *Śāradā Vilāsa*, of which only the first 10 chapters dealing with 'Dhvani' or suggested meaning, are available, is the first work in Kannada, propounding the theory of 'Dhvani' in poetics. Sālva is noted as a writer on poetics.

SAMAGRA KANNADA SĀHITYA CHARITRA. Comprehensive history of Kannada literature, published by Kannada Adhyayana Kendra, Bangalore University (4 vols., 1974-78).

SAMARASAVE JĪVANA. See *Gokāk, Vinayaka Kṛishṇa*.

ŚĀMARĀYA, T. SU. (1906-). Writer, whose ancestors were the natives of Taluku in Chitradurga district. He is the younger brother of the well-known Kannada scholar, Talukina Veṅkaṇṇayya. He was a Lecturer in Kannada in the University of Mysore. His chief works are: *Kannada Nāṭaka*, *Janapriya Kannada Sāhitya Charitre*, *Kannada Sāhitya Samīkshe*, *Śrīkṛishṇana Kaḍeya Sandeśa*, *Janapriya Rāmāyaṇa* and a dictionary of Viraśaiva literature. He is a good critic and a speaker. He has edited Kumara Vyasa Bharatha. Recently he has edited Chidambara—a voluminous treatise on Dharma.

SAMAYAKTVA KAUMUDĪ. Poem by Maṅgarasa III (q.v.; fl. *c.* 1510), composed in *Shaṭpadī* metre. The work is a collection of Jaina stories, taken from Sanskrit. It also contains the story of Rājā Uditodaya, who, on hearing of 'Samyaktva' stories, became a recluse and attained 'Ahamindra' in heaven. The poem has a charming style, with a fine blend of Sanskrit and Kannada words. It also contains a comic scene, describing a hearty dinner.

SAMAYAPARĪKSHE. Work in verse, composed by Brahmaśiva (q.v.; fl. *c.* 1150).

Written in 15 *Adhikāras*, it is a polemic work. It denounces and ridicules other religions like Śaivism and establishes the supremacy of Jainism in a style, which is direct and incisive. "There is no story or plot, no character study or description of any kind in it. It is rational in its approach and satirical in its tone. Its satire is often biting, intolerant of other faiths and beliefs. But it is a rare record of manners, customs and superstitions of the day. Thus it is a handbook of immense value to students of social and religious life of mediaeval Karnataka." It is the earliest work in Kannada, depicting folk-life and having elements of social satire in it.

SAMBASIVA RĀO. See *Rāo, G. Sambasiva.*

SAMETANAHALLI RĀMA RĀO. See *Rāma Rāo, Sametanahalli.*

SAṀSA (1898-1939). Famous dramatist, whose real name was A.N. Swamy Venkaṭādri Iyer 'Saṁsa'. Born in a family of Pandits, his native place was Agarangram village in Mysore district. He made a thorough study of the history of Mysore rulers and specialized in historical drama. He worked in institutions like the Madras Law College and even went to Quetta to teach Tamil to the army personnel and returned to Mysore in 1936 after the Quetta earthquake. Saṁsa developed an inexplicable persecution complex and was haunted by the obsessive feeling that the police were after him to finish him off with the result that he poisoned himself to death.

According to Saṁsa, the number of his dramas is 23, but only six of his dramas have been traced. These are : *Suguṇa Gambhīra*, *Birudantembara Gāṇḍa*, *Beṭṭada Arasu*, *Vigaḍa Vikramarāya* (The Wicked Vikramarāya ; q.v. ; 1933), *Mantra-śakti* and *Vijaya Nārasiṁha* ; the names of the lost dramas are said to be *Mahāprabhu*, *Śaraṇāgata Paripālaka*, *Ratna-Siṁhāsanārohaṇa*, *Muttina Mūgati*, *Amaṅga Vāpa*, *Mustāfa-Vijaya* and two one-act plays : *Dṛishṭīdāna* and *Jagajaṭṭi*. Some of his dramas are said to have been lost even during his life-time.

Apart from dramas, he pub. two poems : *Śrīmantodyāna Varṇanam* and *Saṁsa-Padma* and a short story 'Kauśala'. Saṁsa also wrote an English novel entitled *Indian Sherlock Holmes in England*, which was to have been published by an Edinburgh publisher, but Saṁsa did not agree to the terms and conditions and thus it remained unpublished.

Saṁsa's dramas, the like of which had not appeared before, though based on historical works and inscriptions, have been given highly imaginative colouring and there is Shakespearean dash and power in them. They have also been very successful on the stage. His best drama is *Vigaḍa Vikramarāya*, in which the wicked machinations of an ambitious army chief to usurp the kingdom with an outward show of loyalty to the king have been depicted with rare dramatic skill. Other dramas have also similar power of character-analysis. In dramatic genius, he came very near to Kailāsam (q.v.).

SAṄSKĀRA. Novel (1966) by U.R. Anantha Mūrthy (q.v.), which is the story of an earnest and learned Brahmin, Prāneśāchārya, who seeks to live as in his Taskmaster's eye. It is for this purpose that he has married a sickly woman that he might curb his passions. Though not yet forty, he inspires reverence in one and all. His antagonist, also a Brahmin, is the unashamed hedonist Nāranappa. Nāranappa has Chandri, an alluring beauty, for his mistress but his sudden death creates problem for the entire community. He had repudiated Brahmanism ; but how is his body to be disposed of ? The community turns to the learned Prāneśāchārya but even he is baffled. And then it happens that Chandri touches Prāneśāchārya and at her touch nature brushes aside all restraint and he surrenders. Meanwhile. his wife dies. He regards himself as no longer worthy of acting as the mentor of the community and wanders away. His experience widens. At the end of the novel, he is on his way back to Durvasapura. He thinks of the future in expectation and apprehension. The influence of Sartre on this novel is obvious.

SANADI, BĀBĀSĀHEB AHMEDSĀHEB (1933-). Poet and writer, whose chief works are : *Tāj Mahal*, *Dhruvabindu*, *Pratibimba*, *Sīmāntar* (all poetry), *Nirillada Nalli* (short stories) and *Janakāvya-dṛishṭi* (critical essays). In 1981, he has published a collection of his poems. His *Gīta-Guñjana* (1984) is a collection of his songs. *Hūvina Hudugi* (Flower Girl) is a collection of action songs for children.

ŚANAKAL, ĪŚVARA (1910-). Poet, who was highly sensitive and expressive. He had to face misery and poverty all through his life and was not embittered. In his poetical collection, *Korike*, he has not only unburdened his sorrow but he has also spoken of the nobility which sorrow has taught him. His greatest sustaining power is his large heart and his poetry. Several of his poems remain unpublished.

SANDERSON, DANIEL (b. 1810). Foreign scholar, who revised in 1858 Rev. William Reeve's *A Dictionary, Canarese and English*. He also tr. into English with notes the *Jaimini Bhārata* (Chaps. I-XI ; 1852) of Lakshmīśa (q.v.).

SANDHYĀRĀGA. Novel by A.N. Kṛishṇa Rāo (q.v. ; 1908-71), which, though counted among his earlier novels, is considered as his masterpiece.

It is the story of Lakshmaṇa, a musician of extraordinary genius, who, despite numerous hardships in life, continues to practise and develop his art. At last at the close of an excellent recital of an evening *Rāga*, he breathes his last. Among the female characters, Mīnamma has been portrayed successfully.

SAṄGAMEŚA, ŚIŚU. See *Śiśu Saṅgameśa*.

SĀNGLI, VENKATEŚA. See *Venkateśa Sāṅgli*.

SANJĪVA BOLAR, P. (1929-). Novelist, whose chief works are : *Tore Battalilla*, *Hennagi Koditta Sedu* and *Pravāha* (1976).

ŚAṄKARA, ANASŪYĀ. See *Triveṇi*.

ŚAṄKARA, D.A. Scholar, whose *Vastu-Vinyāsa* (1984) is a collection of critical essays.

ŚAṄKARA, PRABHU. See *Prabhu Śaṅkara*.

ŚAṄKARA, VIDYĀ. See *Vidyā Śaṅkara, S.*

ŚAṄKARA, VIJAYA. See *Vijaya Śaṅkara, S.R.*

ŚAṄKARA BĀLADIXIT JOSHI (1896-). Scholar, who was born at Gurlhosur in Belgaum district. He was educated at Dharwar and was a teacher for some time. He also worked in such papers, such as 'Karmavīra', 'Jaya Karnataka', etc. A scholar of Kannada, Marathi, Sanskrit and English, his contribution to research on the early history, language and culture of Karnataka in his books has been well appreciated by scholars in the field. The diverse and deep studies of his are often couched in a language not easily understood even by scholars, with the result that he remains a profound, but enigmatic, researcher in the Kannaḍa world.

A literary critic of repute, he is also author of a book on Aurobindo and has translated some Upanishads into Kannada. In the field of research, his works are: *Kaṇmareyāda Kannada, Kannaḍada Nele, Śivarahasya* and *Karnataka Sānskṛitīya Pūrvapīṭhike.* His *Nāgapratimā Vichāra* (1971) treats of Vedic culture and its transformation through the ages, the streams and symbols therein, the linguistic sources for such an analysis, etc. Besides his research on the place-names in Karnataka, he has written a book on the origin of Marathi language.

ŚAṄKARA BHAṬ, B. Modern writer, who retold stories from the *Pañchatantra* and Shakespeare in a delightful language. He also authored short stories *Bannada Mīnugala* (1964).

ŚAṄKARA BHAṬṬA, KADENGONDLU (1904-68). Poet, dramatist, novelist and story writer, who was sensitive to the sights and sounds of coast-line Karnataka, where he was born and bred. After his education at Gajarat Vidyapith and Madras University, he was appointed as a Lecturer in Kannada in St. Agnes College at Mangalore. He edited a weekly 'Rāshtrabandhu' for 25 years and another paper 'Rāshtramata'. He was also President of Kannada Sahitya Sammelan.

He was one of those young men, who saw a vision of the renaissance in Karnataka and dedicated themselves to its service. As a poet, his collections of poems are: *Kāṇike, Gāndhī Upadeśa, Guru Dakshiṇe, Ghoshayātrai, Nalme, Vastrāpaharaṇa* and *Haṇṇu Kāyi.* His best work, *Nalme,* a collection of three long narrative poems, deals with the tragedy of crossed love as it occurs in different situations. His poems are successful expressions of love and beauty and are mature in thought and style. His dṛamas are: *Ushā, Yajñakuṇḍa, Mahāyāga* and *Hiḍimbe*, while his collections of short stories are: *Gārzin Bale Matu Hatara Kathegalu* and *Hindina Kathegalu.* His social novels are: *Dhūmaketu, Devatā, Manushya and Lokada Kaṇṇu.*

ŚAṄKARA GOWDA, K.V. Writer, who is noted for his collection of dramas in 1980.

ŚAṄKAR JOIS. Writer, whose *Super Neutron* (1978) is a collection of a few translated stories.

ŚAṄKARA MOKASHI-PUṆEKAR (1928-). Writer, whose *Sāhitya mattu Abhiruchi* (1981) is a collection of critical essays. He has also edited *Kannada Vimarśe* (1983) in collaboration with C.P. Kṛishṇa Kumāra, which contains critical articles of the 20th century Kannada criticism. His novel *Gangavva mattu Gaṅgāmāyī* (Gangavva and Gaṅgāmāyi, 1956) is the story of Kitti, who is not a bad fellow but extremely weak of will and easy-going. His weakness complicates the lives of others and makes him unhappy too. He is thus an 'anti-hero'. Earlier, he had pub. *Bendreyavara Kāvyamīmāṁse* (1962).

ŚAṄKARA NĀRĀYAṆA, TI. NAM. Writer, whose *Janapada Vichāra* (1978) is dedicated to fork-literature.

ŚAṄKARA NĀRĀYAṆA RĀO, H.M. Writer, whose *Kāvyārādhane* (1981) presents some aspects of old Kannada literature and criticism. He retired as Professor of Kannada, Sharadavilas College, Mysore. He has written many books—*Chandragupta Vijaya, Harihara Kshetra, Bheema-Duyodhaneya* are some of them. He has done yeoman service to Kannada in the field of Publication.

He has published more than a hundred works of reputed Kannada writers like T.N. Śrīkaṇṭhayya, K. Veṅkaṭarāmappa, S.V. Ranganna, Sri. Rajanna, D.L. Narasiṁhachar, T.S. Venkaṇṇayya etc. He has published many works of Dr. K. Krishna Murthy who has translated works on Poetics into Kannada from Sanskrit.

ŚAṄKARAN, COIMBATORE RĀMASWĀMY (1908-). Scholar, whose chief works are : "Dravidian Notes" (1940-41, 325-40), "Reconstruction of the Proto-Dravidian Pronouns" (1939), with Anantaramayyar Chandraśekhar "Middle Dravidian Morphology" (1946, 89 pp.), all pub. in the "Bulletin of the Deccan College Research Institute, Poona", and with S.R. Balasubramaniam "Ancient Dravidian Literature" in *Review of Indological Research in the last 75 Years*, (Poona, 1967). He also authored *Some Problems in Kannada Linguistics* (Dharwar, 1954).

SAṄKRĀNTI (The Turning Point). Drama (1973) by P. Laṅkesh (q.v.), which tries to delve into the social and political situations of the 12th century. A Harijan youth Rudra, a follower of Basavanna (q.v.) falls in love with Ushā, an orthodox Brahmin's daughter. The affair touches off a communal clash and Rudra is brought before the court of Chālukya king Bijjal on a charge of having raped Ushā. Ushā betrays Rudra and Bijjala cannot prevent the law of the land from taking its own course.

SANNAKKI, LINGANNA. See *Linganna Sannakki*.

ŚĀNTĀ, ICHANURU. See *Ichanuru Śāntā*.

ŚĀNTA KAVI. See *Bālachārya Gopālāchārya Sakkari 'Śānta'*.

ŚĀNTĀKUMĀRI PĀTIL. Modern writer, who is noted for her work on Karnataka folklore.

ŚĀNTA-LIṄGA-DEŚIKA (fl. 1672). Liṅgāyat writer and author of *Bhairaveśvara-kāvyada-kātha-sūtra-ratnākara* ("Mine of Stories from the *Bhairaveśvara-kāvya*") a collection of 81 tales and 618 *vākyas*, in prose. In it the author has told more fully the stories in the *Bhairaveśwara-kāvya* of Kikkēri Nanjunda (*c.* 1550) ; the poet also drew tales from earlier writings.

ŚĀNTALĀ. See *Iyer, K.V.*

ŚANTARASA. Writer, whose *Baḍe Sābu Purāṇa* (1981) is a significant short story collection.

SANTEŚIVARA LINGANNAIAH, BHYRAPPA. See *Bhyrappa, Santeśivara Lingannaiah*.

ŚĀNTEŚVAR, VĪNĀ. See *Vīnā Śānteśvar*.

SANTHĀNAM, KASTURRANGA IYENGAR (b. 1895). Author of *An Anthology of Indian Literature* (1969). It contains historical survey of sixteen Indian languages.

ŚĀNTINĀTHA K. DESAI (1929-). Writer, who is Professor of English, Shivaji University. His chief works are : *Mukti* (Deliverance, 1961), *Vikshepa* (1971), *Sṛishṭi* (1977), *Bīja* (1983 ; novels), *Manjugadde*, *Daṇḍe* (both short story collections) and *Sāhitya mathu Bhāshe* (criticism, 1980). His *Mukti* is generally regarded as the first *Navya* novel. His chief short story is 'Kshitija' (The Horizon, 1964).

ŚĀNTI PURĀṆA. Jaina epic by Ponna (q.v. ; fl. 10th cent.), which describes the life story of Śāntinātha, the 16th Jaina Tīrthankara in the Jaina Purāṇa style. The poet calls his work as 'Purāṇa Chūḍāmaṇi'.

A *Champū* epic, it consists of 12 *Āśvāsas*, or cantos : the first nine describe the previous births of Śāntinātha, while the remaining three cantos deal with his present life. Though the work does not reach the poetic height of *Ādi Purāṇa* of Pampa, yet from the classical point of view, *i.e.*, *Rasa*, *Alaṅkāra*, metres and style, it is a mature poem. On account of its poetic fancy, felicity and charm, it is counted among great epics.

ŚĀNTIŚVARA PURĀṆA. See *Kamalabhava.*

ŚARADA, M.S. Novelist, who is known for his *Bala Belaku*, *Saku Maga* (1964).

SARADA GOKĀK. Writer, whose *Olvae Namme Baduku* (1977) is an autobiography.

ŚĀRADĀ VILĀSA. See *Sālva.*

SARASWATI GOWDA. Poetess, whose *Draupadīya Svāgata* (1983) is a poetical collection.

SARITĀ KUSUMĀKARA DESĀI. Modern writer, who is noted for her short stories.

SAROJA, B.S. Writer, whose *Sampradāyada Hadugalu* (1978) is on Karnataka folk-songs.

SAROJAMMA, KAKODU. See *Kakodu Sarojamma.*

SAROJINI CAVALARA. Scholar, whose *Pāśchātya Kāvyālokana* (1981) is a work on Kannada poetics.

SARPAGUṆA ŚIVAYOGI (fl. 18th cent.). Vīraśaiva mystic poet, who was born in Bangalore. He practised music before taking to renunciation. In his invocatory song to the Lord, he describes him as one who is beyond name and form of the three gods : Brahmā, Vishṇu and Śiva. His other songs are on Śaivism. These songs have been collected in his work entitled *Kaivalya Kalpavallari*. *Jñāna Śataka* is his work in Sanskrit.

SARVAJÑA (fl. *c.* 18th cent.). Great saint-poet, about whose time and life nothing definite is known. It is, however, believed that he was born at Amblūr in Dharwar district and that his father was a Brahmin, while his mother was a potter's daughter. His early life was not happy as he probably fell out with his parents and left home in search of truth. He travelled widely as a recluse and observer and gathered wordly and spiritual wisdom. He must have met a *Guru*, who fostered him and set him on the right path. He began to think himself a citizen of the world, beyond all the barriers of religion and country. About his name, probably it was a title given to him by the people for his extraordinary wisdom, which he had learnt from everybody and thus became a mountain of wisdom.

His *Vachanas* or sayings, about a thousand in number, are collected in *Sarvajña Vachanagalu*, written in *Tripadī*, a popular metre in Kannada. He has praised Śiva but his Śiva is one formless God and he is not the Lord of Kailāsa.

Sarvajña was a poet, devotee and a social reformer. His utterances are succinct and are part of the imperishable treasure in the cultural history of Karnataka. They are rich storehouse of wit and wisdom and have inspired generations of Kannada people. They dwell chiefly on religion, morals and society, in much the same manner as the sayings of Vemana (q.v.) in Telugu, or of Tiruvalluvar in Tamil or of Kabir in Hindi. Like them, he preached the vanity of idol-worship, the futility of caste prejudices, the inefficacy of pilgrimages and of outward rites and the need of sincerity and true religion in life.

A few examples of his sayings would help the reader to form an idea of his personality and preachings. About God, he says : "Can there be two gods for this world ? There is only one God, who is the maker and the divine source of all." Concerning the role of *Guru*, he declared : "What matters as to who shows the way to the town that we want to go to ?" About devotion, he says : "If you meditate in your mind, it is of no moment whether you do it in your house or the temple." Though a recluse, his advice to a householder is : "If you have a warm house and money to spend and above all a wife who knows your mind, you can set fire to heaven and refuse to long for it." It is well-known that Sarvajña was a severe critic of social evils and a terrible satirist at that. But his criticism was free from hatred or prejudice. It was prompted by real love and hence desire to make life better. He says : "What is the good of going round and round a temple without a sincere mind ? It will be like a bullock turning round and round in oil crushing." He further says that if the fingers are counting the beads and the tongue is humming the name, while the mind is away thinking of other things, it is as futile as the barking of a dog in a deserted town.

Sarvajña always upheld truth and condemned falsehood in whatever form it was.

It is surmied that many poets composed sayings in the style of Sarvajña and also in his name, thus making it difficult to separate the spurious from the genuine.

SARVAMANGĀL, CHA. Poet, whose poems have picked up the 'Navya' strain in modern Kannada poetry.

SASANUR, VIJAYA. See *Vijaya Sasanur.*

ŚAŚIKALE VASTRADA. Poetess, who is noted for her poetical collection : *Gubbinani* (1979) ; another collection of her poems has been published in 1981.

ŚĀSTRĪ, BASAVAPPA. See *Basavappa Śāstrī.*

ŚĀSTRĪ, RĀMACHANDRA. See *Rāmachandra Śāstrī, S.*

ŚĀSTRI, S.G. (fl. 1st half of 20th cent.). Writer, who in his shot stories, has shown a sense of reality, maturity of experience and simplicity of art. He has translated some English dramas into Kannada.

ŚĀSTRĪ, ŚESHAGIRI. *Śeshagiri Śāstri, M.*

ŚĀSTRĪ, ŚIVAMŪRTI. See *Śivamūrti Śāstrī, B.*

ŚĀSTRĪ, ŚĪVA ŚAṄKARA. See *Śiva Śaṅkara Śāstrī, Siddhānti.*

ŚĀSTRĪ, ŚRIKAṆṬHA. See *Śrikaṇṭha Śāstrī, Manjanaguḍu.*

ŚĀSTRĪ, SUBRAHMAṆYA. See *Subrahmaṇya Śāstri, Modagaṇahaḷḷi 'Guhā'.*

ŚĀSTRĪ, VENKAṬARAMAṆA VIGHNEŚVARA. See *Venkaṭaramaṇa Vighneśvara Śāstrī.*

ŚĀSTRY, SĪTĀ RĀMA. See *Sītā Rāma Śāstry, Vīrakesarī.*

ŚĀSTRY, VENKAṬCHALA. See *Venkaṭachala Śāstry. T.V.*

SATHYANESAN, P. Author of *Dravidian Researches. Stray hints on a comparative study of the ancient Dravidian language and people and their relation to others* (Pts. II, Nagercoil, 1935).

SATYAKĀMA. Novelist, who treats of mythological themes. His *Pañchamagala Neduve* (1979) is an important work.

SATYAMPETE, LINGANNA. See *Linganna Satyampete.*

SAUJANYA. Poetess, whose chief work is an edited anthology entited *Parisara Kāvya* (1979).

SAVITRAMMA, H.V. Writer, who is noted for her *Pratīkshe* (1979), a collection of short stories and *Sīte-Rāma-Rāvaṇa* (1980), a novel.

SAYISUTE. Modern writer, who is noted for her novels.

SCHIFFMAN, HAROLD. Foreign scholar and author of *Morphophonemics of the Kannada Verb* (*Glossa : The Journal of Linguistics*, II ; 1968).

SCHONER, AUGUST CLEMENS (b. 1872). Foreign Indologist, who authored *Altdrawidisches, eine Namenkundliche Untersuchung* (1927).

SCHRADER, VON F. OTTO (1876-1961). German Indologist and author of *Dravidisch und Uralisch.*

SEBEOK, THOMAS A. Editor in collaboration with others of *Current Trends in Linguistics, V* : *Linguistics in South Asia* (The Hague : Mouton, 1968 ?).

SEḌIĀPU, KṚISHṆABHAṬṬA. See *Kṛishṇabhaṭṭa, Seḍiāpu.*

ŚEKHARA, HŪLI. See *Hūli Śekhara.*

ŚESHAGIRI RĀO, KULKARNI GOVINDA RĀO (1905-). Writer, whose chief works are : *Nanna Gītagalu* (poetry) and *Nanu Kanda Geleyara Gumpu* (autobiography).

ŚESHAGIRI RĀO, L.S. (1925-). Writer, who was Professor of English, Bangalore University. He has pub. four collections of his short stories in Kannada, some of which have been tr. into Tamil, Telugu, Malayalam and Hindi. The short story 'Muyyi' (Revenge) has been filmed. His chief works are : *Muttida Guri mattu Itara Mathegalu* (1964 ; short stories), *Hosangannaḍa Sāhitya* (1975), *Sāhitya Viśleshaṇe*, *Kādambarī-Sāmānya Manusha* (Treatise on the Novel), *Māsti Venkaṭesha Iyengar*, *T.P. Kailāsam*, *An Introduction to Modern Kannada Literature* (1978), *Sixty Years of Kannada Short Story* (1978), *Sixty Years of the Kannada Essay* (1977), *A History of Kannada Literature* (1983 ; the last four works in English), *Selected Kannada Short Stories* (ed., in collaboration) and *The Jñānapīth Laureates of Karnataka* (ed., 1983). His *Kannada Bhāratī* (1984) is an anthology ed. by him, which contains articles on those Kannada books, which have won national awards ; the articles are indepth studies and provide new insights. He also ed. 'Bharata Bharati', a series of 510 booklets on great freedom fighters, men of letters, artists, saints, sportsmen, etc., all for the 10-14 age-group. His *Nāḷina Nāḍa Śilpige* (1979) consists of 53 letters addressed to teenagers on the meaning and functioning of democracy. In 1985, he ed. *Kannada Raingabhūmīya Parvatavāṇi*, a Commemoration Volume and pub. a work on literary criticism as : *Kannada Ulivu-Alivu* (1985). In the *Kannada Bhārati* (1985), he has introduced 35 works, which have won the

Sahitya Akademi and the Jñānapith Awards.

ŚESHAGIRI ŚĀSTRI, M. Author of *Notes on Aryan and Dravidian Philology, Vol. I.* (Madras, 1884).

ŚESHA IYENGAR, T.R. Author of *Dravidian India, Vol. I.* (Madras, 1925), with a foreword by C. Rāmalinga Reddy.

ŚESHA NĀRĀYAṆA. Writer, who is noted for his novel *Bīsu* (1983). He is a short story writer also.

SETHU PILLAI, R.P. Editor in collaboration with others of *Dravidian Comparative Vocabulary, Vol. I* (University of Madras, 1959). It contains a classified list of English words with equivalents in Tamil, Telugu, Malayalam, Kannada and Tulu, both in vernacular and Roman scripts.

SETTY, RĀJAŚEKHARA. See *Rājaśekhara Setty, V.T.*

SETURĀM, A.R. Writer, who is known for his humorous and satirical essays.

SHAḌAKSHARA DEVA (Shaḍakshrī ; fl. 1650-77). Vīraśaiva ascetic-poet, who was head of a *Maṭha*. A born poet, he is said to have composed poems from the age of eleven. He was an erudite scholar of both Kannada and Sanskrit and composed poems in these languages. In the classical *Champū* form, he was the author in Kannada of four works : *Rājaśekhara Vilāsa*, *Śabaraśaṅkara Vilāsa*, *Basavarāja Vijaya* or *Vṛishabhendra Vijaya* (qq.v.)) and *Vīrabhadra Daṇḍaka*. The first work, the best of all, is the story of a devotee, who brings out the significance of the name of god Śiva ; *Śabaraśaṅkara Vilāsa* deals with the famous story of the grant of Pāśupata weapon to Arjuna by Śiva while *Vṛishabhendra Vijaya* (q.v.) is on the life of Basaveśvara.

Shaḍakshara was a poet of remarkable gifts. He has followed Harihara (q.v.) in his choice of devotional theme but he has followed earlier *Champū* writers in all other respects.

SHAḌAKSHRĪ. See *Shaḍakshara Deva.*

SHAḌKSHARI, MUPPINA. See *Muppina Shaḍkshari*

SHĀMSUNDAR, BASAVAIAH. See *Basavaiah Shāmsundar.*

SHANMUGAM, S.V. Author of *Inflectional Increments in Dravidian* (in *Seminar on Comparative Dravidian*, 1968).

SHARMĀ, RĀMACHANDRA. See *Rāmachandra Sharmā, B.C.*

SHARMĀ, TĀTĀCHĀRYA. See *Tātāchārya Sharmā, Tirumale.*

SHASTRY, VĀGĪSWARI. See *Vāgīswari Shastry.*

SHENOY, PADMA. See *Padma Shenoy.*

SHENOY, VITTALA. See *Vittala Shenoy.*

SHERIF SAHEB (fl. 19th cent.). Mystic poet of Śisuvinal, who was Muslim by birth, but whose Guru was a Brahmin and whose associates were Vīraśaivas. He is known for his mystical songs in the spoken Kannada of North Karnataka.

SIDDAPPA, MARULA. See *Marula Siddappa.*

SIDDHALIṄGA PATTANSHETTI (1939-). Poet, whose poetical collections are : *Nīnā,* *Auraṅgajeba mattu Itara Kavanagaḷu*, *Nuraru Padyagalu* and *Pratīkshe* (1979). In 1983, he has brought out a collection of his select poems. He has written short stories as well. He has also composed poems in Hindi.

SIDDHALINGAIAH, G.S. Rebel young poet, who is associated with several progressive movements in Karnataka. *Uttara* (1964), *Holemādigara Hāḍu*, *Sāvirāru Nadigalu* (1979) and *Kappu Kadina Hadu* (1983) are anthologies of his poems, while *Pañchama* is one of his plays. The fighting songs composed by him are to be seen in such plays as *Belchi*, etc. His select poems were pub. in *Aivattara Neralu* (1981).

SIDDHALINGA-YATI. See *Tōṇṭada Siddheśvara*.

SIDDHA-NAÑJEŚA (fl. 1650). Vīraśaiva poet and a *Guru* of Nandial (fl. *c*. 1650) ; he was the author of *Rāghavāṅka Charitre* and *Gururāja Charitre* (qq.v.), giving a very useful account of the Vīraśaiva *Gurus*, *Āchāryas*, Saints and Poets. It also describes the 25 *Līlāas of Śiva*.

SIDDHĀNTI. See *Śiva Śaṅkara Śāstrī*.

SIDDHARĀMA (fl. 12th cent.). Vīraśaiva saint and writer, who belonged to Sonnalige (modern Sholāpur). He became a *Jñāni* and *Karamayogi* with the blessings of Allama Prabhu and Chennabasava (qq.v.). At one time, he took delight in building tanks and temples but realized later that God does not reside in stone. In one of his *Vachanas*, he says : "These small men nod their heads and say God is in stone. If it is said God is in stone but not in clay, it is a flaw in the perfection of the All-pervading." His *Vachanas* are bright literary pieces, testifying to the wealth of his experience and the growth of his personality. He is counted among the big five Vīraśaiva saints, the other four being Allama Prabhu, Basaveśvara, Akkamahādevi and Chennabasava (qq.v.). Rāghavāṅka (q.v.) has written *Siddharāma Purāṇa*, a big poem, on Siddharāma.

SIDDHARĀMA CHARITRA (*Siddharāma Purāṇa*) Poem by Rāghavāṅka (q.v. ; fl. 1200), which is composed in *Shaṭpadī* metre. A poem in 9 cantos and consisting of 549 stanzas, it describes the life-story of Siddharāma (q.v.) of Sonnalige or Sonnalāpura, a well-known *Yogi* and *Vachanakāra* of the 12th century. The poet has described him as 'Kāraṇa Rudra' or an incarnation of Rudra and not just a human being. His birth and boyhood, his power and his work have been described as extra-ordinary. He has been revealed as a man of miracles, who built tanks and parks and delivered sinners and the poor. He was a *Karmayogī* and a lover of the entire humanity. There was no scope for character development as he was a born *Siddha* and not one, aspiring to become a *Siddha*. The poet has, however, described certain pathetic situations, which have heightened the effect of the poem. "The poem testifies to the increasing grip of Rāghavāṅka over his narrative art."

SIDDHARĀMASWAMY, HIREMAṬH. See *Hiremaṭh, S. Siddharāmaswāmy*.

SIDDHAVANAHALLI KṚISHṆA ŚARMĀ. See *Kṛishṇa Śarmā, Siddhavanahalli*.

SIDDHAVĪRAṆĀCHĀRYA, GŪLŪRU. See *Gūlūru Siddhavīranāchārya*.

SIDDHAYYA PURĀṆIKA ('Kāvyānanda')

(1918-). Poet of the new generation, who was a senior Government official. His first collection of poems : *Jalapota* appeared in 1953 with an Introduction by Bendre (q.v.) ; these poems reveal the impression on the mind of the poet by contemporary happenings. Poems like 'Mānava Samāja', 'Barutide Baḍavare Yuga', 'Saundarya Prema', 'Rājā Rānī', 'Kāshmirdalli Kāgali', 'Karunāśrāvaṇa' have revealed his aesthetic sense. His *Vachana Nandana*, a poetical collection appeared in 1983, while *Śaraṇa Charitāmṛita* (1965), a big volume of about 900 pages, is a modern version of the life-stories of the ancient Śivabhaktas, including the 63 Purātanas. He is also known for his lovely poems for children in *Tuppā Roṭṭi Gē Gē Gē*.

SIDDHEŚVARA, TŌṆṬADA. See *Tōṇṭada Siddheśvara*.

SIKEMIER, W. Editor of *A Polyglot Vocabulary, English, German, Canarese, Tulu and Malayalam* (Mangalore, 1880).

SIṀHA, DURGA. See *Durgasiṁha*.

SIMMALIGEYA CHENNARĀMA (fl. 12th cent.). Vīraśaiva saint-poet, who composed some *Vachanas*.

SIMPI, VĪRENDRA. See *Vīrendra Simpi*.

SIMPI LINGAṆṆA. See *Lingaṇṇa, Simpi*.

SINDHUVALLI ANANTHAMŪRTHY (1931-). Professor of Dramatics and Principal, University College of Fine Arts, Mysore. His chief works are : *Ranga, Gubbi Company* (research ; 1979) and *Vināyaka Vāṅgmaya* (essays ; ed. in collaboration). His *Karnataka Raṅgabhūmi Ninne, Indu, Nale* (1984 ; ed. jointly with H.K. Ranganātha) is a volume of Seminar papers on the history of trends in the Kannada theatre.

SINGARĀRYA (fl. 1700). Vaishṇava Kannada poet of the court of Chikkadeva Rāja Wodeyar of Mysore (r. 1672-1704) and a brother of Tirumalārya (q.v.). He was the author of *Mitravindā Govinda* (q.v. ; *c.* 1685), a free rendering of Śrīharsha's Sanskrit drama *Ratnāvalī*, though the author nowhere acknowledges it. There are, however, differences in both these works ; for example, the hero of the Kannada drama is Kṛishṇa. *Mitravindā Govinda* is the only available drama in old Kannada literature. Singarārya was the teacher of Honnamma (q.v.), who authored the *Hadibadeya Dharma* (q.v.).

SINGER, MILTON. Editor along with Bernard S. Cohn of *Structure and Change in Indian Society* (Chicago, 1968).

SINGIRĀJA (fl. *c.* 1500). Author of *Singirāja Purāṇa* which is a biography of Basava (q.v.). Some scholars are of the opinion that the *Singirāja Purāṇa* is the earliest Kannada account of Basava, but recent researches place this work around 1500.

SINGRAYYA, M. (fl early 20th cent.). Writer, who is known for his biography : *Śrī Chāmarājendra Oḍeyaravaru*.

ŚIRANAKALLU ĪŚVARA BHAT. Writer, whose *Amaranāthadarśana* (1984) describes the author's adventurous journey into the land of snow in Kashmir.

ŚIŚUMĀYAṆA (fl. *c.* 1184). Jaina poet, who was the author of *Añjanā Charita* (representing a portion of Ravisheṇa's Sanskrit *Padma-Charitra*) and *Tripura Dahana* (an allegorical poem in 281 *Padyas* on the destruction of the triple fortress of Birth, Decay and Death). These two works have been written in *Sāṅgatya*, an indigenous form of composition, meant to be sung to the accompaniment of a musical instrument.

ŚIŚU SAṄGAMEŚA. Writer, who has been editing a monthly 'Bāla Bhāratī' since 1978. He has written poems for children.

SĪTĀ DEVĪ, ADELTHA P. (b. 1896). Author of *Indian Language Highway for All : A Broad Seventeen Language Highway Through the Mother Tongues of India, Her Neighbours, Sindh, Burma and Ceylon* (Adyar Library and Research Centre, 1967).

SĪTĀRĀM, T.N. Writer, whose chief work is a drama : *Asphoṭa* (1981).

SĪTĀ RĀMA ŚĀSTRY, VĪRAKESARĪ, the late (fl. early 20th cent.). Writer of Mysore, who had started a magazine 'Vīrakesarī' for espousing the cause of national freedom. A great scholar of Kannada, Sanskrit and English, he did critical work on *Rāmāyaṇa* and *Mahābhārata*. He also wrote historical novels, taking Mysore as background, and of these *Daulata* is considered the best.

SĪTĀRĀMA VITTALA. Modern writer, whose original name is Śrīnivāsa Murthy. He was an Accounts Officer in Karnataka Government. After retirement he was inspired and composed a number of songs, dramas, etc. He is a staunch Haridasa.

SĪTĀRAMAIAH, H.V. Writer, who is noted for his *Karnataka Raṅga Kalavidaru* (1983).

SĪTĀRĀMAYYA, M.V. (1910-). Poet, fiction writer and critic, whose chief works are : *Mugiyada Maye*, *Bisi Banda Gali* (1980 ; poetry), *Madana Magalu* (Daughter of Mada ; novel), *Bisilu Beludingalu* (short stories), *Mugilugaḷu* (essays) and edited a critical edition of *Kavirājamārga* (1968). In his novels and short stories, he has dealt with current social problems in a simple and lucid style. His critical articles on Kumāra Vyāsa, Purandara Dāsa, etc. have also appeared in magazines. He wrote as well *Kannada Jīvana Charitre* (Bangalore, 1973) and *Bhāratīya Kāvya Mīmāṁsege Kannada Kavigaḷa Koḍuge* (Mysore University, 1974). He also ed. the Golden Jubilee Volume of Bangalore Kannada Sahitya Parishad. He has been honoured by the Kannada Sahitya Parishat and Kannada Sahitya Akademi. He is the fourth secretary of B.M. Srikanṭhayya Prathishṭhana, Bangalore.

SĪTĀRAMAYYA, V. (V. Sī ; 1899-1983). Renowned poet, dramatist, essayist and critic, who was one of the disciples of B.M. Śrīkaṇṭhayya (q.v.). As a college teacher, he maintained and inculcated high standards of taste for literature. He was President of Kannada Sahitya Sammelan held at Kumta in 1954. He struck a golden mean between the old and the new outlook on life and literature. His chief poetical collections : *Gītagalu*, *Dīpagalu*, *Nelalu Belaku* and *Drākshidālimbe* describe various phases of his poetic sensibility. It is for this reason that there are moods of atheism as well as of devotion and surrender to God, feelings of adoration and traditional values along with a drastic change and a new order. Thus his poetry is inspired equally by ancient Indian wisdom and modern progressive thought. Some of his poems : 'Kasmai Devāya', 'Abhiḥ', 'Hemmara', 'Gaḍidāṭu', 'Śabari', etc. represent his thought and vision at its best. 'Mane Tumbisuvudu' (Giving Away the Daughter ; 1953) is his very popular poem, where a father sheds tears at his daughter's farewell after her marriage. 'Mṛigālaya Siṁha' describes the conditions of Pre-Independence India. His dramas are : *Āgraha* (on the obstinacy of Aśvatthāmā), *Sohrab-Rustamu* and *Śrīśaila*. *Pampāyātre* is the first popular travelogue, which describes the ruins of Hampi. *Beḷadingalu* (1959) and *Sīkaraṇe* (1970) are his collections of essays, while *Kavi-Kāvya Dṛishṭi* (1955) and *Kalānubhava* (1976) raise fundamental questions relating to art and aesthetic experience. In *Sāhitya : Sampradāya mattu Hosamārga* (Tradition and the New Direction, 1967) he takes up the question of tradition and experiment in Kannada literature. He also edited critical works like : *Kavirājamārga* (1973), *Ranna* (1973), *Kumāra Vyāsa* (1973), *Hariharadeva* (1974), *Janna* (1975), *Rāghavāṅka* (1975), *Nāgachandra* (1976), *Pampa* (1977) and *Lakshmīśa* (1978). He is the author of *Vimarśeya Maulayagalu*, *Karnataka Kādambarī* and *Aśvatthāman* which contain his critical essays. On literary criticism, his works are : *Artha mattu Maulya* and *Sāhityālokana* (collection of articles ; 1979), while he has a monograph on Kālidāsa's *Śakuntalā*, which is rated very high. He has also edited and made a revaluation of the works of old Kannada poets—Lakshmīśa and Muddana. His *Hiriyaru-Geleyaru* (1980) is a combination of biography and autobiography. His latest collection of poems is *Hagalu-Irulu* (1981).

ŚIVA, BRAHMA. See *Brahma Śiva*.

ŚIVAGAṆAPRASĀDI MAHĀDEVAYYA. See *Mahādevayya, Śivagaṇaprasādi*.

ŚIVAKOṬYĀCHĀRYA. See *Vaḍḍārādhane*.

ŚIVAKUMĀRA SWAMY, C.S. Writer, whose *Saṅgata* (1984) is a collection of his critical essays.

ŚIVALIṄGAYYĀ CHENNABASAVAPPĀ NANDĪMAṬH. See *Nandīmaṭh, Śivaliṅgayyā Chennabasavappā*.

ŚIVAMĀR, SAIGOTTA. See *Saigotta Śivamār*.

ŚIVAMŪRTI ŚĀSTRĪ, B. Modern scholar, who edited and commented on Vīraśaiva works. He made a thorough study of Vīraśaiva literature and has published several works. The number of his articles published in various magazines is also quite large. His popular articles are : 'Rāghavāṅkana Kāla', 'Rāghavāṅkana Guru Parampare', 'Rāghavāṅka Kāvyagaḷu', 'Nijaguṇa Śivayogi', 'Mahākavi Shaḍakshara Deva', 'Sarvajña Kavi', 'Sahityadalli Nātakada Sthāna', etc. He is also known as a journalist and lover of music. He espoused the cause of Kannada and worked for the unification of all the regions of Karnataka. He was the elected President of a premier literary institution called Kannada Sahitya Parishad for more than five years. He was a self-made man.

ŚIVĀNANDA, V. Scholar, who has published (1981) a work on linguistics.

ŚIVĀNANDA GUBBANNANAVARA. Modern writer, who is noted for his work on Karnataka folk-lore.

ŚIVANANJAYYA, M. Writer, whose chief work is a novel : *Javanurina Vṛittānta* (1980).

ŚIVAPPA, D.S. Scholar, whose *Nudi-Kidi* (1984) is a 800p-age collection of 11,000 Quotable Quotes, witty sayings, humorous anecdotes, etc. and is quite enjoyable

ŚIVA PRAKĀSH, H.S. Poet, whose chief poetical collection is *Male Bidda Neladalli* (1983).

ŚIVARĀMA, R. Modern writer, who is known for his humorous and satirical essays.

ŚIVARĀMA DĀSA (b. 1893). Writer, who is known for his *Jagannātha Panditarāya Charitra*, a biography of Panditarāja Jagannātha.

ŚIVARĀMA KĀRANT. See *Kārant, Kota Śhivarāma.*

ŚIVARĀMAMŪRTHI, C. Author of *Indian Epigraphy and South Indian Scripts* (1948, rev. ed. Madras, 1966).

ŚIVARĀME GOWDA NĀGAVARA. Scholar, whose *Gosurara Kṛitigalu : Ondu Sānskṛitika Adhyayana* (1978) takes into stock the folk elements in Gorur's writings.

ŚIVARĀMU. Modern poet, who has published a collection of his poems.

ŚIVARĀO, KULKUNDA. See *Niranjana.*

ŚIVARUDRAPPA, G.S. (1926-). Poet and critic, who is Director, Centre of Kannada Studies, Bangalore University. He has studied Kannada language and literature and has assimilated the best in Kannada tradition. He has travelled from the romantic to the modernist in his theme and treatment His chief collections of poems are : *Sāmagāna, Kārtīka, Gode, Cheluvu Olavu, Sanje Dāri* and *Devaśilpa.* His poems, disclosing a sensitive and discerning mind, reveal the beauty of Nature and novel poetic imagination. There is distinct originality in some of his poems. He has brought out in a collection (1980) such of his compositions that could be sung.

Prāyōgika Vimarśe (Practical Criticism ; 1971), *Vimarśeya Pūrva Paśchima* (East and West Criticism ; 1972), *Kannada Vimarśeya Nale-Bele* (Bangalore University, 1975) and *Saundarya Samīkshe* are his critical works, while *Karmayogī* is his novel. Among his collections of literary criticism are *Pariśīlana, Gatibimba* and *Navodaya* (1976). *Snehakārtīka* is a volume of essays presented to him in 1977. He has also edited a book : *Śrī Kuvempu* (1980) and has pub. his collection of poems : *Kadina Kattalalli* (1981). He has also pub. abridged version of poems like *Śabara-Śaṅkara Vilāsa.* His articles regularly appear in Kannada literary magazines. *Kāvyārtha Chintana* (1983) is a collection of scholarly essays on comparative aesthetics, while *Kādambarikararagi Kārantha* (1983) contains papers on the different aspects of Karanth's novels. He has written a travelogue on his visit to Russia as also another travelogue *Gaṅgeya Śikharagalalli* (1985). He has also ed. *Hōsagannaḍa Kāvyada Eraḍu Mārgagalu* (1972) and *Sāhitya mattu Sāmājika Maulya* (1971).

ŚIVARUDRAPPA KULKARṆI (fl. early 20th cent.). Writer, whose *Nāda Nelegāra,* a short story collection, is noted for its creativeness.

ŚIVA ŚAṄKARA ŚĀSTRĪ, SIDDHĀNTI (1864-1942). Scholar in Kannada, Sanskrit and Telugu, who worked as a Pandit at the Madras Christian College and the Madras Presidency College for about 30 years. Among the early champions of the Kannada language, his Kannada works are : *Saduddeśa Pañchaka, Karnataka Nalopākhyāna, Abhinava Kādambari* and *Śrī Śaṅkara Kathāmṛitam.*

ŚIVA SVĀMI, S.N. Modern writer, who has specialised in the radio play.

ŚIVATATTVA-CHINTĀMAṆI. See *Lakkaṇa Daṇḍeśa.*

ŚIVA TĪRTHAN. Poet, whose chief work *Besta* (1979) is a collection of poems

ŚIVAYOGI, SARPAGUṆA. See *Sarpaguṇa Śivayogi.*

SLATER, GILBERT. Author of *The Dravidian Element in Indian Culture* (London, 1924).

SMAŚĀNA KURUKSHETRA. See *Puṭṭappa, K.V.*

SOBAGINA SONE. Poem in *Sāṅgatya* metre, which is a collection of 7 stories. It was composed by Deparāja, grandson of Bukkarāya (fl. 14th cent.).

SŌMANĀTHA, JAGADDAḶA. See *Jagaddaḷa Sōmanātha.*

SOMANĀTHA CHARITRE. Poem by Rāghavāṅka (q.v. ; fl. 1200), which is divided into 5 cantos and consists of 500 stanzas. Written in *Shaṭpadī* metre, it describes how Ādayya, a Śaiva devotee of Saurashtra, came to Puligere (modern Lakshmeśvara in north Karnataka), installed the image of Somanātha there, performed miracles and converted Jainas to Śaivism. The work is indebted to *Ādayyana Ragale* of Harihara but contains some original situations, which brighten the story. That part of the story, which depicts the character and personality of Ādayya, is powerful indeed. Ādayya unknowingly marries a Jaina lady Padmāvatī and the poet has vividly described Ādayya's devotion to Śiva, his forbearance and loneliness. Critics are, however, of the view that from the point of story, characterization, descriptions and style, *Somanātha Charitre* is an imperfect work, although it does have flashes of the poet's genius.

SOMANĀTHA PĀLKURIKE. See *Pālkurike Somanātha.*

SOMARĀJA (fl. 1222 ?). Poet, who was the author of the *Śṛiṅgāra-sāra*, a romance. The romance is also called *Udbhaṭa-kāvya* as it has Udbhaṭa, a ruler of Gujarat and a great Śiva Bhaktha, for its hero The hero slays a demon who has been hindering a Ṛishi's sacrifice ; he then marries the daughter of a Chola king ; and in scorn of the thought of proceeding alone to Kailāsa, like Ohila whom he saw, laid a wager to take the entire population of the city with him thither and succeeded in doing so.

SOMA ŚEKHARA GOWDA. Scholar, who has published in 1981, a work on linguistics.

SOMA ŚEKHARA IMRAPURA. Modern writer, who is noted for his work on Karnataka folk-lore. He is a member of the teaching staff of Karnataka University—Kanada Department.

SOMEŚVARA. See *Pālkurike Somanātha.*

SOMEŚVARA, AMṚITA. See *Amṛita Someśvara.*

SONDUR, SUŚĪLA. See *Suśīla Sondur.*

SOSALE, AYYA ŚĀSTRĪ. See *Ayya Śāstrī Sosale.*

SPENCER, HAROLD. Foreign scholar and author of *A Kanarese Grammar, with Graduated Exercises* (Mysore, 1914 ; rev. ed. 1950).

ŚRĪ. See *Bellur Mailara Śrīkaṇṭhayya 'Śrī.'*

ŚRĪDHARA, B. Modern writer, who is known for his contribution to travelogue literature.

ŚRĪDHARA, B.H. Modern poet, who has

made worthwhile contribution to modern Kannada poetry. He is a well-known critic also.

ŚRĪDHARA, P.S. Modern writer, who is noted for his biography of Rājājī, a noted leader of Indian National Congress.

ŚRĪDHARA KHĀNOLKAR (fl. 1st half of 20th cent.). Poet, who met one misfortune or the other during his whole life but he kept up his jovial spirits. He started writing during the freedom movement and continued writing narrative poems and popular ballads. His poem *Boyigalu* gives a touching picture of the poor palanquin-bearers.

ŚRĪDHARA KOTEKAR. Novelist, whose *Śishyagāthe* (1978) is a novel on Guru Gobind Singh.

ŚRĪDHARĀCHĀRYA (fl. *c.* 1049). A Jaina Brahmin poet, who showed his capacity for scientific writing (*Śāstrakavitva*) in his *Jātaka-Tilaka* (1049), the earliest extant Kannada work on astrology, and his capacity in belles lettres (*Kāvyakavitva*) in his *Chandraprabha-charite*, which is not available. In his first work written in 24 chapters, the poet has cited the Sanskrit astronomer Āryabhaṭa (499).

ŚRĪKĀNTA KŪDIGE (1947-). Writer, whose chief works are : *Nammibbara Naduve* (1978 ; short stories) and *Antige Pantige Padagalu* (folk-songs ; ed.). He is a member of the teaching staff at the post graduate dept. of Kannada at B.R. Project, Shimoga, under the University of Mysore.

ŚRĪKANTES GAUḌA, M.L. (1852-1926). Writer, who tr. Shakespeare's *Macbeth* and *A Mid Summer Night's Dream* into Kannada.

ŚRĪKAṆṬHA ŚĀSTRĪ, NAṆJANAGUḌU (1884-1958). Dramatist, who was honoured by the Maharaja of Mysore. His chief dramas are : *Nirupamā*, *Dhruva Vijaya*, *Vishṇulīlā* and *Sītā-Pariṇaya.* He is also noted as a short story writer. In all, he has written some 70 works.

ŚRĪKAṆṬHAYYA, BELLUR MAILAR 'ŚRĪ' (1884-1946). One of the foremost leaders of the literary and cultural renaissance of Karnataka and an eminent Kannada poet and writer, who was a native of Belluru in Mandya district. He was educated at Maharaja College, Mysore and Bangalore Central College. He served the Mysore University as Registrar and as a distinguished Professor till his retirement in 1942. A scholar of Kannada, Tamil, Sanskrit, English and Greek, he inspired generations of students. An eloquent speaker in English and Kannada, he strove for the unification of Karnataka and the upliftment of Kannada. He was Vice-President of the Kannada Sahitya Parishat for 4 years from 1938 to 1942 and was President of the Kannada Literary Conference held in Gulbarga in 1928.

His work *English Gītagalu* (Songs from English ; 1921), which contains renderings into Kannada verse of some well-known English poems of Wordsworth, Shelley, Burns, Browning, Thomas Hood, etc. has been rightly regarded as a milestone in the history of modern Kannada poetry ; it contains 3 original poems of his own along with 60 translated, but the tr. poems appear like original ones. The themes of English poets like nature, love and patriotism took on the Kannada garb and inspired the younger poets of the day to dream of similar writings in Kannada. His own poems, collected in *Honganasugalu* meaning 'golden dreams', embody his life-vision, love of India, love of Mysore and of Kannada land. One of his best poems, *Kannada Tāya Naṭa*, running to more than a 100 lines, is a vision of the Kannada mother as seen by him. Another poem *Śukragīte* sums up his broad life-vision. He also wrote remarkable lyrics, though small in number.

His other works are : *Kannada Mātu Taleyettuna Bage* (on Kannada language), *Kannada Kaipiḍi*, *Kannadigarige-Oḷḷeya Sāhitya* (articles and speeches), and *Islām Sanskṛiti*. In his essays, there is passion and fervour along with beauty of expression. As a critic, he was at his best when he wrote on the poets he liked most, like Pampa, Ranna and Kumāravyāsa. He also ed. *Kannada Bāvuṭa* (Kannada Flag), which containing poems of old and modern Kannada poets, awakens the feelings of love of language and country. Śrī also dramatized particularly the *Gadāyuddha* (The Mace Fight) of Ranna (q.v.), which has been successfully staged. He wrote other poetic dramas : *Aśvātthāman* (q.v.) and *Pāraśikaru*, both adaptations from the Greek plays ; the first *Ajax* by Sophocles and the second from Aeschylus. All these adaptations appear creative works. He also founded 'Kannada Nuḍi' as an organ of the Kannada Sahitya Parishad.

Śrīkaṇṭhayya is known as 'Śrī' throughout Karnataka. In 1941, the disciples and admirers of Śrīkaṇṭhayya presented a felicitation volume, entitled *Sambhāvane*. His birth centenary was celebrated in 1984 in Karnataka as also elsewhere.

ŚRĪKAṆṬHAYYA, T.N. (Tī. N. Śrī ; 1906-66). Eminent scholar and poet, who was born at Tīrthapurā village in Tumkūr district. After a brilliant academic career, he joined Mysore Civil Service but resigned to join Maharaja College as Professor of Kannada. He came under the spell of B.M. Śrīkaṇṭhayya (q.v.) and devoted himself to Kannada studies. As a poet, he wrote some lyrics, impeccable in matter and manner, though small in number. His *Taḷiru*, *Kiriya Kānike* and *Talisa* contain lyrics, which were composed in the dawn of modern Kannada. His *Olume* contains poems on conjugal love, based on healthy lines. Śrīkaṇṭhayya was a great scholar of Sanskrit, English and Kannada and he tr. into Kannada some English and Sanskrit poems. Such poems, which became popular are : 'Pārijāta', 'Dantada Bāchaṇige' and 'Hālakāyuna Chadura'. His poems are a fine blend of realism and imagination.

As a scholar, he has achieved more fame than as a poet. His *Bhāratīya Kāvya Mīmāṁse* (1953) is a standard work on Indian poetics and is an outstanding contribution to Kannada studies. His works on practical criticism are : *Kāvya Samīkshe* and *Samālokana*. His only drama : *Rākshasan Mudrike*, based on the Sanskrit *Mudrārākshasa*, had been quite popular. He edited *Gadāyuddha* of Ranna and *Nambiyaṇṇanaragaḷe* of Harihara and thus gave importance to textual criticism. A linguist, he wrote quite a good number of research articles in this direction. He was an able exponent of comparative aesthetics as his posthumous publication : *Imagination in Indian Poetics and Other Literary Essays* (1980 ; in English) amply demonstrates. His letters have also been published. He was also Head of the Board of Editors, which prepared *Kannada-Kannada Kośa*.

ŚRĪKAṆṬHIKE. Poetical anthology (1984), pub. by Mysore University, which brings together 20 long poems, which were awarded B.M. Śrī Gold Medal in the past years. The poets represented include such celebrities as 'Kuvempu', G.P. Rājaratnam, Gopālakṛishṇa Adiga and G.S. Śivarudrappa.

ŚRĪKṚISHṆA ALANAHALLI (1945-). Fiction writer and poet, whose chief works are : *Kāḍu* (Jungle, 1971), *Parasangada Gende Thimma* (novels ; both tr. into several languages and filmed), *Tapta*, *Peoenix* (short story collections), *Mannina Hadu* and *Kadu Gidada Hadu Padu* (poetry). His collected works have appeared in 1985.

ŚRĪNIVĀSA. See *Māsti Venkaṭeśa Iyengar 'Śrīnivāsa'*.

ŚRĪNIVĀSA HAVANŪRA. Scholar, who is known for his *Hōsagannaḍa Aruṇōdaya* (1974). It was his thesis for Ph.D. of University of Mysore. He heads the Dept. of Kannada, Bangalore University. He has written a biography of Sri Chaindgi of Hyderabad. He has a couple of other works also to his credit.

ŚRĪNIVĀSA MŪRTHY, D.N. Writer, whose chief work *Heggana* (1978) is a short story collection, while *Kalathithara Dvīpagalalli* and *Girikandara Mohitaru* (1983) are his travelogues.

ŚRĪNIVĀSA MŪRTI, M.R. (1890-1953). Scholar, writer and poet, who was one of the editors of 'Prabuddha Karnataka', a quarterly magazine. He was also sub-editor and then editor of *English-Kannada Dictionary*, published by the Mysore University. His poetical collection is : *Kaviya Solu*. His dramas are : *Nāgarika*, *Dharma-duranta* (both in blank verse), *Kaṇṭhīrava Vijaya* and *Rules Meshṭra* (Rules Master), while his novel *Sāvitrī* has the ways of life of Karnataka for its background. He studied Vīraśaiva literature and wrote *Vachana Dharma Sāra* and *Bhaktibhāṇḍārī Basavaṇṇa* (biography of Basaveśvara, based on original research). His two other works, which remain unpublished, are : *Yaduvijaya* and *Vīraśaiva Sāhitya*.

He is counted among top-most Kannada scholars.

ŚRĪNIVĀSA RĀJU, CHI. Writer, whose *Aidu Mūka Nāṭakagalu* (1978), a collection of five one-act plays, brings Mime into Kannada drama. His *Mūru Ekāṅkagalu* (1984) is a collection of three of his short plays, which are written in the absurd vein with lively dialogues and have been successfully staged. He edits 'Aṅkana', a literary magazine.

ŚRĪNIVĀSA RĀO, KORAṬI. See *Koraṭi, Śrīnivāsa Rāo*.

ŚRĪPĀDARĀJA (fl. *c.* 1500). Scholar and Vaishnava devotee, who was in the pontifical order of Madhvāchārya. He was head of the Madhvapīṭha at Mulabagilu in Kolar district and was Guru of Sālvanara Siṁha, king of Vijayanagar. Though he was a great Sanskrit scholar and composed *Vāgvajra* in Sanskrit, yet he had a great desire to write religious literature in Kannada. In Kannada, he composed *Bhramaragīte*, *Veṇugīte*, *Gopīgīte*, all small collections of devotional songs ; his *Bhramaragīte* contains 24 devotional songs. In the devotional literature of Haridāsa, Śrīpādarāja's *Kīrtanas* occupy an important place in Kannada literature. Sri Śripādaraja is considered to be the pioneer and founder of Haridāsa Pantha in Karnataka. His chief disciple was Śrī Vyasarāja, Preceptor of King

Kṛishṇadevarāya of Vijayanagar empire.

ŚRĪRĀMA ITTANNAVAR. Writer, who has ed. *Katti Chenna* (1984), a popular folk-play.

ŚRĪRĀMĀŚVAMEDHA. See *Muddaṇa*.

ŚRĪRAṄGA. See *Ādya Raṅgāchārya*.

ŚRĪRAṄGAPAṬṬAṆAMU KṚISHṆAMĀCHĀRYA. See *Kṛishṇamāchārya, Śrīraṅgapaṭṭaṇamu*.

ŚRĪRAṄGARĀJU, H.V. Educationalist and writer, who is known for his autobiography : *Nanu Tulida Hadi* (1979) and a travelogue on his visit to Russia.

ŚRĪSVĀMĪ (1911-). Short story writer, who has made a mark in the field of short story. His original name is Raṅgaswāmy Iyengarya.

ŚRĪVIJAYA (fl. 9th cent.). Writer, who is supposed to be the author of the celebrated work, *Kavirājamārga* (q.v.). He also wrote a puranic work on the life of Chandraprabha, eighth Tīrthaṅkara, which is no longer extant.

SUBBAIYA, K.V. Author of *The Pronouns and Pronominal Terminations of the First Person in Dravidian* (University of Madras, 1919).

SUBBAMMA B. NANJUNDIAH 'VĀNI' (1917-). Writer, whose chief works are : *Eradu Kanasu, Subhamaṅgala, Avala Bhāgya, Kaveriya Madilalli, Anirikshita* (novels, first two also filmed), *Aparupada Atithi* (short stories) and *Navanīta* (1980 ; a collection of her *Vachanas*). She has handled her themes in a deft manner.

SUBBAṆṆA. See *Māsti Venkateśa Iyengar 'Śrīnivāsa'*.

SUBBARAO, G.P. Scholar, whose *Janapada Kathegalu* (ed. ; 1977) is a collection of Kannada folk-tales.

SUBBARĀO, LALITHĀ. See *Lalithā Subbarāo*.

SUBBĀRĀO, T.R. See *Tarāsu*.

SUBBARAYĀCHĀR, U.K. Modern writer, who is known for his contribution to travelogue literature. He has written a book on Ramayana.

SUBBARAYAPPA, B.V. Modern writer, who has authored a biography of J.C. Bose, an eminent scientist.

SUBBĀŚĀSTRĪ, NANJANAGŪḌU (1834-1906). Kannada and Sanskrit scholar, who was a tutor of the then Mysore princess. His Kannada works are : *Uttarasītā-Charitre, Sītācharitre* (poems), *Mrichchhakaṭike* and *Mālavikāgnimitra* (dramas). He also wrote works in Sanskrit.

SUBODHA RĀMARĀO (1890-1970). Schalor of Haridāsa literature, who was born in Chikkamagalūr district of Karnataka. During 1921-33, he started a 'Subodha Kusumāñjali' series of books, under which he wrote inspiring biographies of 140 eminent world personages, *e.g., Mysūrina Rājya Lakshmiyaru*. In another series, he edited and published *Padas* of the Haridāsa devotee-poets, *e.g.*, of Purandaradāsa, Kanakadāsa, etc. He also ed. *Harikathāmṛita-sāra, Hanumad-vilāsa, Kuchelopākhyāna*, etc. Yet under another series, he presented the glorious deeds of Rajasthani heroes. He prepared easy prose editions of *Rāmāyaṇa, Mahābhārata* and *Bhāgavata*. In 1925, he started a magazine 'Subodha', which is still published.

SUBRAHMAṆYA ŚĀSTRI, MODAGĀNAHAḶḶI 'GUHĀ'. Modern Kannada and Sanskrit scholar, whose Kannada works are : *Sanskrit Nāṭaka Kathegalu* (stories from Sanskrit dramas) and *Mālavikāgnimitra*. His translations are noted for their unique style.

SUBRAHMAṆYAM RĀJE URS 'CHADURAṄGA'. See *Chaduraṅga*.

SUBRAMANIAM, P.S. Author of "The Gender and Number Categories in Dravidian" (*Journal of the Annamalai University*, *Humanities*, 1969).

SUBRAMANYAM, VIJAYĀ. See *Vijayā Subramanyam*.

SUBRAYA CHOKKADI. Poet, whose *Bettaverida Mele* (1978) is a poetical collection. His another collection of poems appeared in 1983.

SUDARSHANA, JAYA. See *Jaya Sudarshana*.

SUDARSHANA DESAI. Modern writer, who is known for his novels.

SUDHĀ TELKAR. Poetess, whose poems : *Matugalapparu* have picked up the 'Navya' strain in modern Kannada poetry.

SUDHĀKARA. Scholar, who is known for his *Namma Suttina Gadegalu* (Mysore, 1973).

SUJĀTHĀ, H.S. Scholar, who has published (1981) dissertation on the life and works of M.S. Puttanna (q.v.), one of those, who ushered in the era of modern Kannada literature.

SUKANYĀ MĀRUTI. Poetess, whose *Pañchāgni Madhye* (1983) is a poetical collection.

SŪKTI-SUDHĀRṆAVA. See *Mallikārjuna*.

SŪLE (Prostitute). Social drama by T.P. Kailāsam (q.v. ; 1885-1946), which presents the life of a prostitute in a touching manner. The dramatist condemns this social evil, which has found a place in society in the name of religion. Mugdhā Bālā becomes a prostitute, but she does not desert her innate tender feelings. She herself suffers the sordid and miserable life of a prostitute but she does not want her daughter to pass through that ordeal and as such she kills her. While the heroine rebels against social tyranny, her love for her daughter induces her to take this step. The author suggests that prostitution is a slur on the fair name of womanhood and it can be wiped out only by death.

SUMATĪNDRA R. NADIG (1935-). Poet and writer, whose chief works are : *Nimma Premākumāriya Jātaka*, *Kappu Devate* (1970), *Udghāṭane* (1978 ; all poetry), *Sahasa* (novel) and *Karkotaka* (short stories). The *Udghāṭane* contains poems of Leelā Rāo also. His latest poetical collection *Bhavaloka* (1983) indicates a new path. He also pub. *Twentieth Century Kannada Poetry* (1983 ; ed. and tr. by him) and *Selected Kannada Short Stories* (ed. and tr. in collaboration with L.S. Śeshagiri Rāo). His *Bakkataleya Nartaki* (The Bald Dancer, staged in 1966), based on Ionesco's *The Bald Prima Donna*, was the first 'Theatre of the Absurd' effort in Kannada.

SUMITRA, L.G. Poetess, who has made worthwhile contribution to modern Kannada poetry.

SUNANDAMMA, TUMKUR (1917-). Humorous writer, who is noted for her works : *Jambhada Chila*, *Bannada Chitte*, *Vṛikshavahana*, *Muttina Chandu* (humorous essays), *Sadāśivana Svayamvadhu* (plays), *Ādhunika Nagesāhitya* (survey of humorous literature) and *Nanna Attegiri* (1980) on my reign as a mother-in-law.

SUNDAR VIṬHAL NADKARNI. See *Nadkarni, Sundar Viṭhal.*

SUNKĀPUR, M.S. (1921-). Writer, who is known for his humorous and satirical essays. His *Kannada Sāhityadalli Hāsya* is a research work on humour in Kannada literature and was quite popular. He has also done commendable work in textual editing and has eited several old Kannada works, some in collaboration with R.C. Hiremaṭh. His other works are : *Ganga Gowri Saṁvāda* and *Jogathi Hadu* (the last two collections of folk-songs ; ed.). He is former Professor and Head of Kannada Studies in the Karnataka University, Dharwad.

ŚŪNYASAMPĀDANE. Works, which collate and present select *Vachanas* of the Vīraśaiva Vachanakāras of the 12th century. The works are in the nature of dialogues and describe how to attain 'Śūnya' or realization of Brahma. The most important compilation is that of Gūlūru Siddhavīranāchārya (fl. *c.* 1500), but there are four earlier versions of it. The oldest version is that of Śivagāna Prasādi Mahādevayya, whose life and time is not known. The second version is stated to be that of Kenchavīraṇṇoḍeya, but it is no longer available ; some scholars are of the view that no such version ever existed. The third version is of Halageya Devaru (fl. 15th cent.). The fourth version has been ed. by Siddhalinga Yati of Gummalāpur ; according to the late M.R. Śrīnivāsamūrti, this is an abridged form of the version of Kenchavīraṇṇoḍeya. The fifth version was prepared by Gūlūru Siddhavīranāchārya, which is considered as the best in the line.

A study of *Śūnyasampādane* would reveal that apart from the personality of Allama Prabhu, which is the central point of all the versions, the personalities of Siddharāma and Akkamahādevi are also brought to light.

Śūnyasampādane holds a prominent place in Vīraśaiva religious literature and its dramatic dialogues have been compared to Plato's *Dialogues*.

SURAṄGA (fl. 1500). Poet, whose *Trishashṭi-purātana Charitra*, written in mixed verse and prose, glorifies the 63 Śaiva devotee-poets. A huge work, its one chapter each is devoted to the description of the life of one devotee-poet. The work, edited by R.C. Hiremaṭh, has been published by Karnataka Vishwavidyalaya, Dharwar.

SURESH, B. Writer, whose *Koti Kathe* and *Appale Tippale* (both 1983) are street plays.

SURESH PATIL. Writer, who is noted for his novel *Hejje Mudida Hadi* (1980).

SŪRYANĀRĀYAṆA RĀO, B. (1856-1937). Writer, who is known for his *Victoria Mahārāṇi*, a biography of Empress Victoria.

SUŚĪLĀ HONNEGOWDA. Modern writer, who is noted for her work on folk-sports.

SUŚĪLA SONDUR. Modern scholar, whose chief contribution is towards literary criticism.

SVĀMI, ŚIVA. See *Śiva Svāmi, S.N.*

SWAMY, B.G.L. Writer, whose two works dealing with education are : *Pradhyāpakana Pithadalli* and *Tamil Talegala Naduve* (both

1979). He also wrote a travelogue, which records his American experiences.

SWAMY, GAṄGĀDHARA. See *Gaṅgādhara Swamy.*

SWĀMY, ŚIVAKUMĀRA. See *Śivakumāra Swāmy, C.S.*

ŚYĀMAKUNDĀCHĀRYA (fl. 650). Jaina writer, who wrote *Prābhṛita*, a Jaina philosophical work in Prakrit, Sanskrit and Kannada. His work is not now available.

T

TAHSĪLDĀR, PREMĀ. See *Premā Tahsīldār*.

TAMBULŪRĀCHĀRYA (fl. 7th cent.). Writer, who was the author of his extensive commentary *Chūḍāmaṇi* on Jaina philosophy ; the comm. is one of the earliest works in Kannada.

TAPASVĪ KUMĀRA, N. Modern writer, who is noted for his work on Karnataka folk-riddles.

TARANĀTH, N.S. Scholar, whose *Śodhana Loka* (1978) is a valuable treatise on research. He has published in 1981 a collection of his literary articles.

TARĀSU (1920-84). Progressive novelist, whose original name is Ta. Rā. Subbārāo. He has produced over 30 historical and social novels and has attracted wide attention of the public. His historical novels on the history of Pāḷegars of Chitradurga in a serial group have established his reputation as an excellent narrator, endowed with a rare historical imagination. His chief historical novels are : *Kambaniya Kuyilu*, *Tirugu Bāṇa*, *Rakta-Rātri* and a novel on Rāshṭrakūṭa king Nṛipatunga (q.v.). His *Haṁsagīte*, one of his best, deals with the life of a self-respecting musical genius, who sings only for God and not for any king. After he has sung for God, he cuts his tongue with his own hand ; the musician lived at the time of the feudal lords of Chitradurga.

In his social novels, he has harped on the usual problems of prostitution and the break-up of the family system. His popular social novels are : *Biḍugaḍeya Beḍi* (In Quest of Freedom ; 1953 ; on the story of a young woman battling for freedom in a man's world), *Chandavaḷḷiya Loṭa*, *Eraḍu Heṇṇu Ondu Gaṇḍu*, *Nāgara Hāvu*, *Sarpamatsar* and *Purushāvatāra* ; the last novel is based on the terrible life of an unclaimed orphan. His *Nalku × Nalku=Ondu* (Four × Four=One) is a novel (1979) based on the episode of Satyakāma and Jābāli in the *Chhāndogya Upanishad*. He also tr. Flaubert's French novel, *Madame Bovary* into Kannada. Some of his novels have been filmed. His *Girimallegeya Nandanadalli* is a collection of short stories, wherein he has spotlighted the follies and foibles, the sorrows and the sufferings of the people. His narrative insight and skill are of a high order. Tarāsu had pub. five collections of stories during his lifetime and an omnibus of these stories entitled *Ta. Ra. Su. avara Samagra Sonna Kathegalu* appeared in 1985.

TĀTĀCHĀRYA SHARMĀ, TIRUMALE (1896-1974). Journalist, scholar and freedom fighter, who was born at a village in Kolar district. He learnt Sanskrit, Prakrit, Telugu and Kannada at his home. It was as a language assistant at the Archaeological Department in Udayamaṇḍalam that he acquainted himself with the inscriptions of south India and as a result of that he published artices on some of the poets who figure in the inscriptions.

Although a government servant, he resigned his job on the eve of the Belgaum Congress Session held in 1924. He founded the weekly 'Viśva Karnataka' in 1925, which he converted into a daily much later. The paper published articles on art, literature, culture and science, besides advocating relentless political struggle against the British. *Vikrānta Bhārata* and *Vichāra Karnataka* are collections of articles written by him. He also wrote a biography of Bhārat Ratna M. Viśveśaraya (1861-1962), a noted engineer and architect.

TEJASVI, PŪRṆACHANDRA. See *Pūrṇachandra Tejasvi.*

TELKAR, SUDHĀ. See *Sudhā Telkar.*

TENGSE GOVINDARĀO. Modern short story writer, who has made a mark in the field of short story. He started writing short stories when still young. He flourished in the third decade of the 20th century.

THANDE VENKATĒŚA VIṬṬALA (S.R. Rāmachandra Rāo ; fl. 20th cent.). Poet, who belonged to the order of Haridāsa of Karnataka. He has composed hundreds of Haridāsa songs, of which only one volume has been published. They are of high order and are very scholarly. Rao was Master of Arts in English Literature. He served Mysore Government as District Education Officer.

TĪ. N. ŚRĪ. See *Śrīkaṇṭhayya, T.N.*

TIMĀRYA (fl. *c.* 1708). Vaisbṇava poet of Sādalī near Anekal, who translated the *Ānanda Rāmāyaṇa* from Sanskrit. It is said that the poet, though without scholarly education, acquired a natural poetic gift from his fifteenth year ; he would pour forth his verses before his god while a relative noted them down.

TIMMA (fl. *c.* 1600). Author of *Navarasālaṅkāra* or *Alaṅkārasāra Saṅgraha*, a treatise on rhetoric, written in prose intermixed with verses. The author states that his work is based on earlier works on rhetoric and he quotes extensively from the works of poets like Pampa, Ponna, Nāgachandra and Nemichandra (qq.v.), who preeceded him.

TIMMAṆṆA, APARĀLA. See *Aparāla Timmaṇṇa.*

TIMMAṆṆA KAVI (*c.* 1510). Vaishṇava poet, who was a protege of King Kṛishṇadeva Rāya of Vijaynagar. He translated into Kannada the last eight *Parvas* of the *Mahābhārata*, left untouched by Kumāravyāsa (q.v.) and named his work *Uttara Bhārata* or *Kṛishṇarāya Bhārata*, after his patron. But as the poet himself has admitted, the river Yamunā of his poetry flowed side by side with the heavenly Gaṅgā of Kumāravyāsa, thus indicating the difference in their quality ; the lofy character of the poetry of Kumāra Vyāsa is missing in the work of Timmaṇṇa.

TIMMAPPAYYA MUḶIYA. See *Muḷiya Timmappayya*

TIMMARASA (fl. *c.* 1650). Vaishṇava poet, who translated the Rāma episode in the *Vana-parva* of the *Mahābhārata* as told by Mārkaṇḍeya to Yudhishṭhira. He entitled it the *Mārkaṇḍeya Rāmāyaṇa.*

TIPPESWAMY, G.R. Poet, who has pub.

1985 a collection of poems, which has social ills of dowry and the like as its themes.

TIPPE RUDRASVĀMĪ, H. (1928-). Writer, who was born at Honnālī in Shimoga district. He is at present Professor and Head of the Department of Kannada in the University of Mysore. He has done research on the mysticism of Vīraśaiva saints and his research work is : *Śaraṇara Anubhāva Sāhitya*. He has written dramas, novels, criticism, etc., and his historical novels are : *Śivappa Nāyaka*, *Satyāśrama Sāmrājya*, *Paripūrṇadeḍege* and *Kadaliya Kappur*. His outstanding work is *Karnataka Sanskṛiti Samīkshe* (q.v.). In 1983, he has broughtout a new critical work on Poetics.

TIPPESWĀMY, PATEL RUDRAPPA (1922-). Writer, whose chief works are : *Kalopāsakaru* (biographies of artists), a biography of Kenchappa, *Sāhitya Samīkshe* (literary essays) and histories in Kannada of Karnataka and Indian Paintings.

TĪRTHA, NARAHARĪ. See *Naraharī Tīrtha.*

TĪRTHAN, ŚIVA. See *Śiva Tīrthan.*

TIRUMALĀRYA (1645-1706). Outstanding poet and stylist, who was a profound scholar of Kannada and Sanskrit and wrote in both the languages. He was at first a court-poet and then a minister of Chikkadeva Rāja of Mysore (r. 1672-1704). He assisted the Rājā in the composition of his works or rather he was the actual author of the works attributed to Chikkadeva Rājā. He was the author in Kannada of two histories : *Chikkadeva Rāja Vijaya* and *Chikkadeva Rāja Vaṁśāvalī* and a work on poetics : *Apratimavīra Charite*, every illustrative stanza of which refers to the heroic deeds of his patron. Another work of his is *Chikkadeva Rāja Śataka*. All these works deal with Chikkadeva Rāja, his brilliant political career and his magnetic personality. As a minister, he was closely acquainted with contemporary politics, which he has described in minute detail. A large number of persons and events in contemporary history find a prominent place in his works. Thus his works are a veritable thesaurus of Karnataka history of those days, though some descriptions are disproportionate and exaggerated. *Chikkadeva Rāja Vaṁśāvalī*, a peculiar blend of history, myth and faith, is his mature work in prose, which brings out the best in Tirumalārya. It is characterized by rich and full-throated descriptions in a kind of luscious and rhythmic prose, peculiar to Tirumalārya. His work on poetics, named after the title of his patron (*Apratimavīra* meaning an unequalled hero, was the title of Chikkadeva Rāja), deals only with *Alaṅkāras* or figures of speech.

It is sometimes suggested that he was also the author of *Gītagopāla* and *Chikkadevarāja Binnapa*, which have been ascribed to Chikkadeva Rāja.

TIRUMALA-VAIDYA (fl. *c*. 1650). Vaishṇava poet, who completed the work of Kumāra Vālmīki (q.v.) by translating into Kannada the *Uttara-kāṇḍa*, the only portion of the *Vālmīki Rāmāyaṇa*, which the earlier poets had left untranslated.

TIRUMALE RĀJAMMA. See *Bhāratī.*

TIRUMALE TĀTĀCHĀRYA SHARMĀ. See *Tātāchārya Sharmā, Tirumale.*

TIRUMALESH, K.V. (1948-). Poet, who is noted for his poem 'Mahā Prasthāna' (1971) and collection of poems : *Mukhamukhi* (1978).

TOLLU GAṬṬI (The Hollow and the Solid).

Drama (1923) by T.P. Kailāsam (q.v.), which was his first drama. Presented through the technique of drama, it is almost a 'lecture' or a 'message', to uphold the essential values of life.

It is a contrast between two brothers: Puttu, a book-worm and the other, Madhu, a broad-hearted sport. The book-worm boy is hollow though he may get a first in the examination, while the sport, who fails in the examination, tends his sick mother and is really solid. The test comes when a fire breaks out at home. Puttu flees the burning house and worries only about his books and not about his sickly and disabled mother. Madhu struggles frantically and rescues his people, risking his own safety. The drama reveals Kailāsam's rare dramatic genius. The play was witnessed with admiration by Rabindra Nath Tagore in Bangalore.

TŌṆṬADA SIDDHEŚVARA (Siddaliṅga-yati) (fl. 1500). Vīraśaiva saint-poet, who long practised Śiva-yoga in a garden and came to be known on that account as *toṇṭada* (of the garden). He was a famous teacher and a contemporary of Virūpāksha (1467-78). He built up a new centre of Vīraśaiva thought. A maṭha and a temple mark the place of his burial at Edeyur near Kunigali. All succeeding Liṅgāyat writers speak highly of him. He wrote a prose work of 700 *Vachanas* called *Shaṭsthala-Jñanāmṛita*, which is of mystical and philosophical content. He had many disciples who wrote similar works. An account of the poet has been recorded in the *Siddheśvara Purāṇa* by his disciple, Virakta Tōṇṭadārya (*c*. 1560). Among Taṇṭada Siddheśvara's disciples, Svatantra Siddhaliṅgeśvara and Ghanaliṅga (q.v.) continued the tradition of their Guru in a creditable manner.

TORANAGAṬṬI, LĪLĀVATĪ. See *Līlāvatī Toranagaṭṭi*.

TORAVE RĀMĀYAṆA. First Brahmanical Kannada version of the *Vālmīki Rāmāyaṇa*, composed by Kumāravālmīki (Torave Narahari) (q.v.; fl. *c*. 1500). As the poet wrote his work in his village Torave, the *Rāmāyaṇa* came to be called as such.

The poet has for the first time rendered the whole of *Vālmīki Rāmāyaṇa* in about 5,100 stanzas in *Bhāmini Shaṭpadī* metre. He has largely followed Vālmīki and has made a few alterations. Following his devotional approach, he considered Rāma as an incarnation of Vishṇu. In the Preface, the importance of the name 'Rāma' has been shown and it is Śiva, who narrates the story of Rāma to Pārvatī. The poet was also influenced by the *Adbhuta Rāmāyaṇa*. Generally, the poet narrates the story of Rāma in a straightforward concise way, but he has lengthened certain portions as well, for example, more than half of the work describes the Yuddha or War Section. At some places, he has made some changes as well. Mantharā is not only a maid servant but she is the incarnation of Māyā. Rāvaṇa here is not shown as a demon. When he goes to war with Rāma, he gives in charity all his property to the poor, releases captives from the jail and says that Vibhīshaṇa should be brought back. He repents that due to his lust, he could not listen to the advice of Vibhīshaṇa. He has thus brought out good qualities of Rāvaṇa.

The poet's devotional power is greater than his poetic power. There does not seem to have been any other full length Kannada version of the *Rāmāyaṇa* before Kumāravālmīki. He comes from Torave, a village very near Bijapur.

TRIPURA DAHANA. See *Śiśumāyaṇa*.

TRISHASHṬHI - LAKSHAṆA - MAHĀPURĀṆA. See *Chāvuṇḍarāya*.

TRISHASHṬIPURĀTANA CHARITRE. See *Suraṅga*.

TRIVEṆI (1928-63). Fiction writer, whose original name is Anusūyā Śaṅkara. Born at Maṇḍyā, she was the daughter of B.M. Kṛishṇaswāmī. She displayed grasp of human pasychology in her novels and short stories. Of her some 20 novels, psychological and social, prominent ones are : *Bekkina Kaṇṇu*, *Dūrada Beṭṭa*, *Śarapanjara*, *Bellimoḍa*, *Muchchida Bāgilu*, *Hūvu-Haṇṇu*, etc. In *Bekkina Kaṇṇu* and *Śarapanjara* (The Cage of Sorrows), two of her foremost creations, she has convincingly analysed mental aberrations and shown artistically how domestic and social factors cause them. She has pub. three collections of short stories, *e.g.*, *Heṇḍatiya Hesaru*, *Eraḍu Manassu* and *Samasyeya Magu*. She has made a mark in resolving mental conflicts and complexes in an impressive style. Due to variety of theme and the high quality of her novels, she holds a prominent place among Kannada women novelists.

TRIVIKRAMA. Modern poet, who has published a collection of his poems.

TUMBULŪRĀCHĀRYA (fl. 7th cent.). Jaina scholar and poet, called so from the place of his birth. He was the author of *Chūḍāmaṇi* ("Crest Jewel"), a commentary on *Tattvārthamahāśāstra*, running into 96,000 "granthas" (a grantha technically meant a collection of 36 letters). Bhaṭṭākaḷaṅka (1604), the great Kannada grammarian, has said that the availability of *Chūḍāmaṇi*, a work of vast length, was sufficient proof for the fitness of Kannada for scientific writing. This work, however, is no longer extant.

TUMKUR SUNANDAMMA. See *Sunandamma Tumkur*.

TURAMARI. See *Gaṅgādhara Madivāleśvara Turamari*.

TUTTLE, EDWIN HOTCHKISS (b. 1879). American Indologist, whose chief works are : *Dravidian Developments* (Linguistic Society of America, Philadelphia, 1930), ''Dravidian Researches'' (*American Journal of Philology*, April 1929) and *Finnic and Dravidian* (New Haven, 1911).

TYĀGARĀJA PARAMASHIVA KAILĀSAM. See *Kailāsam*, *Tyāgarāja Kailāsam*.

TYLER, STEPHEN A. Author of "Dravidian and Uralian: The Lexical Evidence" (*Language*, 1968).

U

UDAYA. See *Kavirājamārga.*

UDAYĀDITYĀ (fl. *c.* 1150). A royal author, who called himself "Chaḷodayāditya", son of King Somanātha. His work *Udayadityālaṅkāra* is a short work on poetics, being partly based on Daṇḍin's *Kāvyādarśa.*

UDBHAṬA KĀVYA. See *Somarāja.*

UDUCHANA, SĀILAJĀ. See *Śailajā Uduchana.*

ULLRICH, HELEN ELIZABETH. Author of *Clause Structure of Northern Havyaka Kannada* (*Dravidian*) : *A Tagmemic Analysis* (Doctoral dissertation ; University of Michigan, 1968).

UMĀ DEVĪ. Modern writer, who is noted for her novels, showing a realistic touch.

UMĀPATHY. Scholar, who is known for his *Sāhitya Svarūpa* (1957).

UMESH, B.M. Modern poet, who has brought out his poetical collections.

UPĀDHYĀYA, ĀNANDARĀMA. See *Ānandarāma Upādhyāya.*

URS, KEMPARĀJ. See *Kemparāj Urs, D.*

URS, VIKRAMARĀJA. See *Vikramarāja Urs.*

USHĀ. S. Poetess, who has published her collection of poems in 1981.

USHĀ NAVARATNA RĀM. Modern writer, who is noted for her novels.

UTTAṄGI, CHENNAPPA. See *Chennappa Uttaṅgi.*

V

VACHANABHĀRATA. See *Kṛishṇa Śāstrī, A R.*

VAḌḌĀRĀDHANE. Jaina religious stories in Kannada prose, which were written around A.D. 920. The work is the earliest specimen (save the Halmidi and Mavali inscriptions) of Kannada prose. During the age of the composition of this work, Sanskrit was all pervasive and used to be employed everywhere, but the style of the *Vaḍḍārādhane* is often described as the 'native style' (*Deśī*).

The word 'Vaḍḍārādhanā' means great 'Ārādhanā' or great *Sādhanā* or practice. Jaina ascetics, particularly at the time of Sallekhanā Vrata, practised the four ideals of knowledge, belief, conduct and penance. In the observance of this Vrata, the ascetic willingly embraces death, which is known as *Samādhimaraṇa*. All this *Sādhanā* is known as 'Ārādhanā'. Generally, the philosophic discussions and religious stories, which were narrated at the time of the *Ārādhanā* also came to be called hy the same name There are 19 such religious stories in *Vaḍḍārādhane* ; they are called 'Vaḍḍa', meaning big due to their large number and their length.

There are several works in Sanskrit and Prakrit known as *Ārādhanā*. It is said to be based on a Prakrit commentary on a Jaina religious work, called *Bhagavatī-ārādhanā*. The *Vaḍḍārādhane* has been compared with a Sanskrit work called, *Kathākośa* by Hariśena and all its 19 stories resemble the stories in *Kathākośa*, except that the order of stories is different. In some places, the resemblance between the two is very close and yet the stories in *Vaḍḍārādhane* are generally longer and include certain original details. Thus the author of the *Vaḍḍārādhane* developed a borrowed story in a lively manner. It is quite possible that both these authors had some Prakrit version before them.

About the author of *Vaḍḍārādhane*, there is some controversy whether he was Śivakoṭyāchārya or Revākoṭyāchārya but most of the scholars now favour the former. Similarly, there are divergent views about its time ranging from the 6th century to the 11th century, but scholars have come to the view that it was perhaps written in the first three decades of the 10th century. The work has been edited on the basis of 7 manuscripts by D.L. Narasiṁhāchārya.

Though the stories are of religious nature and seek to emphasize the importance of penance and of vow in Jaina religion, yet they reveal the art of a born story-teller and an eminent prose stylist. On the whole, the *Vaḍḍārādhane* is one of the priceless treasures of Kannada literature.

VĀGĪSWARI SHASTRY. Compiler of *Hridaya Samputa* (1985), a bulky work in folklore, bringing together traditional songs sung on religious occasions and festivals

VAIDEHI. Writer, who is known for her short story collections : *Mara Gida Balli* (1979) and *Antarangada Putagalu* (1984). With significant details, she depicts the life of ordinary people with sympathy and understanding. 'Ondu Aparadha Tanikhe', 'Akku', 'Bhūta', etc. are her successful stories.

VAIDYA, GOVINDA. See *Govinda Vaidya.*

VAIDYANA VYĀDHI. (The Physician's Melody). Drama (1940) by T.P. Kailāsam (q.v.), which is on the dramatist's favourite theme of parallels and contrasts. Here the subject is masculine superiority by comparing two henpecked husbands.

VAIKUNṬHA RĀJU, B.V. Writer, who is noted for his novel *Paryaṭana* (1978), *T.S. Rāmachandra Rāo* (biography) and two plays : *Udbhava* and *Sandarbha* (both 1981).

VAIYAPURI PILLAI, S. (1891-1956). Author of *Research in Dravidian Languages* (Madras, 1946).

VĀJAPAYĪ, GOPĀLA. See *Gopāla Vājapayī.*

VALIKAR, CHENNANNA. See *Chennanna Valikar.*

VĀLMĪKI, KUMĀRA. See *Kumāra Vālmīki.*

VĀMANA BENDRE. Writer, whose research work is *Lakshmiśana Jaimini Bhārata* (1979).

VAṀŚAVṚIKSHA. See *Bhyrappa, S.L.*

VĀNI. See *Subbamma B. Nanjundiah.*

VĀṆI, PARVATA. See *Parvata Vāṇi*

VARADARĀJA RAO, G. Modern scholar, who was the Head of Haridasa Editorial Section in the Mysore University and Professor of Kannada. He has edited a number of works and contributed a number of papers to various journals. He has pub. a couple of volumes of his own poems also. He has rendred yeoman service to modern Kannada literature.

VARADASUTA CHETANA. Modern poet, who has in 1985 pub. a collection of his poems.

VARDHAMĀNA PURĀṆA. See *Āchaṇṇa.*

VARMĀ, KĪRTI. See *Kīrtivarmā.*

VARṆI, RATNĀKARA. See *Ratnākara Varṇi.*

VASANTHA KAVALI (1930-). Writer, whose chief works are : *Ghana Ānanda, Bere Kancha Madhu Patrakke Haki, Kanasina Rānī* (plays ; the last tr. of Bhāsa's *Svapna Vāsavadattam*), *Kanvakeshan* (one-act plays) and *Tānsen* (biography).

VASANTAKUMĀRA, M.C. Writer, who is noted for his works : *Kuvempu Kāvyamīmāṁse mattu Sāhityavimarśe* (Mysore, 1972) and on folk-medicine.

VASANTA RAICHURA. Writer, who has tr. into Kannada Giraudoux's drama as *Troy Yuddha Āgadu* (1984).

VASTRADA, ŚAŚIKALE. See *Śaśikale Vastrada.*

VĀSUDEVA BHAṬṬA, M. Writer, who has translated a drama of Tolstoy into Kannada under the title *Jīvachchhava* (1978).

VĀSUDEVĀCHĀRYA KERŪR (1864-1921). Pioneer fiction writer, dramatist and journalist, who was a native of Bāgalkoṭe in

Bijapur district. From a lawyer, he changed to be a journalist, wielding a facile pen and scintillating in his wit and comments on contemporary matters. In the early period of modern Kannada, he proved himself as a talented and prolific writer. He was an early short story writer, having written stories in the first decade of the 20th century ; his stories were social, historical, mythological and detective. His original social novel, *Indirā* appeared in 1908. *Yadumahārāja*, the first historical novel in Kannada, was published in 1916. Similarly his *Nibandhamāle* was probably the first book of essays in Kannada. His chief historical fiction works are : *Indirā*, *Toleda Mutu* (Pure Pearl), *Nīlgategalu* (long stories), *Yadumahārāja*, *Belagid Dīpagalu*, *Prema Vijaya*, *Bhrātṛighātaka Nāda Auraṅgzeb* and *Vālmīki Vijaya*. His dramas are *Nala-Damayantī* (original), *Vasantayāmini Svapna Chamatkāra*, *Surata Nagarada Sreshṭhī*, *Rameśa-Lalithā* (adaptations of Shakespeare's *A Midsummer Night's Dream*, *The Merchant of Venice* and of *Romeo and Juliet*) and *Pativaśīkaraṇa* (adaptation of Goldsmith's *She Stoops to Conquer*) ; the last drama proved very successful on the stage.

Kerūr is generally called the 'Sir Walter Scott' of Kannada.

VĀSUDĒVAYYA, C. (1852-1943). Writer, who is known for his biographical works : *Bhīshma Charite* and *Āryakīrti*. The biographies are remembered and held in high esteem even now for their high quality as also for their dignified and impeccable prose. He also prepared textbooks, which delighted and illuminated the minds of the young

VATSA, KRISTĀNUJA. See *Kristānuja Vatsa.*

VEDAVYĀSĀCHĀRYA, H.K. See *Karnataka Harirāsaru.*

VENKAṆṆA, KUMĀRA. See *Kumāra Venkaṇṇa.*

VEṄKAṆṆAYYA, T.S. (1885-1939). Scholar, who was born at Laḷuku village in Chitradurga district of Karnataka. He was a Lecturer in Kannada in the University of Mysore. A scholar of Kannada, Tamil, Telugu, Bengali, Sanskrit, he was among the first biographers of Śrī Rāmakṛishṇa in Kannada and also tr. into Kannada from Bengali parts of the *Śrī Rāmakṛishṇa Līlā Prasaṅga*. A few translations from Rabindra Nath Tagore are included in his *Prāchīna Sāhitya*. He edited *Basavarāja Devararagaḷe*, *Hariśchandra Kāvya*, *Siddharāma Purāṇa* and *Kādambarī Saṅgraha* and thus paved the way for the study of old Kannada works. His Introductions to these works are a good testimony of his scholarship. He was the chief editor of *Pampa Bhārata*, published by the Kannada Sāhitya Parishad. He discovered and encouraged literary talents among scores of pupils of his, the tallest among whom being K.V. Puṭṭappa (q.v.). To commemorate his centenary, the University of Mysore pub. his biography : *Prādhyāpaka Venkaṇṇayya* (1985), written by his brother T.S. Sharma Rao. See *Kṛishṇa Śāstrī, A.R.*

VENKAPPAYYA, S.R. (1843-1915). Writer, who is known for his *Victoria Mahārāṇi*, a biography of Empress Victoria.

VENKAṬACHALA ŚĀSTRY, T.V. (1933-). Scholar-writer, whose chief works are : *Kaṁsa* (play), *Kāvya Chitragalu* (essays), *Sāhitya Manthana* (research) and *Śrikanṭhika*. He has also published in 1981 3 collections of his articles, which reveal his deep study of old

Kannada literature. He has pub. a modern Kannada rendering of the earliest Kannada drama : *Mitraviṇḍā-Govinḍa* (1981). He has ably edited several works also. He is at present Professor of Kannada, Institute of Kannada Studies, Mysore University.

VENKAṬĀCHĀRYA, B. (1845-1914). Pioneer novelist, who joined Mysore Government service at an early age. Later on, when he became Public Prosecutor, he learnt Bengali from Īśvarachandra Vidyāsāgara and translated his novel *Bhrānti Vilāsa* into Kannada within six months. When Swami Vivekānanda visited south India, Venkatāchārya introduced him to the public. The Swami was amazed at seeing Venkaṭāchārya's love for Bengali language and literature.

Most of Venkaṭāchārya's works, which are nearly sixty, are translations of Bengali novels and short stories, chiefly of Bankim Chandra ; the translated works, which became popular were : *Ānandamaṭha*, *Durgeśa Nandinī*, *Kapālakuṇḍalā*, *Kamalākānta*, *Devī Chaudharāni*, *Vangavijet*, *Nawabanandini*, *Vishavṛiksha*, *Mādhavīlatā*, *Mṛinamayī*, etc. He also tr. stories from *Arabian Nights* as well.

His other important works are : *Strīśiksheya Rahasya* (on woman education), *Suśikshita Sabhyarāda Hinduga* (educated and cultured Hindu), *Gītokta Dharma* and *Śāradā Stotrakadambakara*.

His works aroused the interests of the reading public in creating a good taste in them. His influence on the Kannada writings of his time and of his minor contemporaries was enormous. He was one of the pioneers of the Kannada novel. His easy style proved to be the strong foundation of Kannada novels. He also edited 'Avakāśa Toshiṇī', a magazine from Bangalore.

VENKAṬAKṚISHṆAYYA, M. (1844-1934). Writer, who is known for his biography : *Booker T. Washington*. He was mainly a Journalist and a social worker. He was called Tasiah (grand old man) in Mysore. His statue is erected in Mysore.

VENKAṬA NARANAPPA, BELLAVE, (1872-1943). Writer, who was Chief Editor of the English-Kannada Dictionary. He also assisted in the publication of ancient Kannada texts. Though a Professor of Physics in Central College, he was a scholar in Sanskrit and Kannada. He served with all sincerity a premier institution—Kannada Sahitya Parishat at Bangalore. He has rendered yeoman service to Kannada and Kannada Literature.

VENKAṬARĀM, S , the late. Writer, who is noted for his travelogue : *Pradakshine* (1981) and *Dudiyuvavara Danigalu mattu Itara Lekhanagalu* (1983), a posthumous collection of critical essays on Marxist lines.

VENKATARAMA AYYAR, C.P. Author of *The Demonstrative Bases* (University of Madras, 1919).

VENKAṬARAMAṆA VIGHNEŚVARA ŚĀSTRĪ. Early Kannada dramatist, who wrote *Iggappa Heggaḍeya Vivāha Prahasan* (Bombay, 1887 ; q.v.), a social play. Written a Havyaka, a spoken dialect of Kannada, it is a farcical comment on the social evil of sale of girls in the marriage market. "It made history because it turned out to be the first social play in modern Karnataka with a keen sense of realism".

VENKATA RAMASWAMIE, CAVELLY. Author of *Biographical Sketches of Deccan*

Poets (Calcutta, 1829). According to the author "the Andhra or Telugu language is a dialect of the Sanskrit, and is very ancient, for a grammar of it was written by Bṛihaspati."

VENKAṬARĀMAYYA, C.K. (1897-1973). Writer, who in his student days wrote two novels : *Hariyāṇākshī* and *Vinayachandra* ; both these works were based on the novels of Mrs. Henry Wood. His novel, *Argalakumārī* had won a prize from the Mysore University but it could not be published as the manuscript was lost. Portions of his other novel : *Saṁyuktāpaharaṇa* were published in 'Prabuddha Karnataka'. His short story collections are : *Halliya Kathegalu* and *Turāyi* ; his popular short story is 'Nīne Muddukshaṇa'. His stories depict some aspects of the life in cities and villages. His dramas, which became popular on the stage, are : *Mandodarī* (1928), *Brahma Vādini*, *Tenāli Rāmakṛishṇa*, *Namma Samāja* and *Sundarī*. He wrote biographies of Prophet Mohammed (*Mahamad Paigambar* ; 1934), Buddha, Harsha Vardhana (1936) and Abraham Lincoln. His *magnum opus*, however, is *Ālida Mahāsvāmī Yavaru* (q.v. ; 1941), a biography, describing the multi-faceted personality of Rājarshi Kṛishṇarāja Wodeyar IV (1884-1940), the ruler of Mysore. It runs into 600 pages and is profusely illustrated with photoprints. The work is based on personal knowledge of the author, anecdotes and official records. He tr. *Arabian Nights* into Kannada. He also wrote critical articles and his work on Sanskrit dramatist, Bhāsa, is comprehensive and learned.

VENKAṬA RAMANAYYA, T.V. Compiler of *Kannada Gadegala Kośa* (1964), a dictionary of Kannada proverbs.

VEṄKAṬARĀMAPPA, K. Scholar, who was a Reader in Kannada in the University of Mysore. He has edited the *Kannada Bhāgavata*, of which only the 10th canto has been published ; later the complete work was also published. He has also made a comparative study of the first Kannada poet, Pampa and Nannaya, the first Telugu poet. His other critical works are : *Pampabhārata Samīkshe*, *Kāvyamanthana*, *Kannada Sahitya* (History of literature). He has contributed a number of Papers on Kannada Literature to various Journals etc.

VENKAṬARAMAIAH, H. Writer, who is known for his autobiography : *Nanna Anubhavagalu* (1981) on his experiences as a police official.

VENKAṬARAMIAH, JANAGERE. See *Janagere Venkaṭaramiah.*

VENKAṬA RĀO, S. See *Bhāratapriya.*

VENKAṬARĀO, GULVĀDI. See *Gulvādi Venkaṭarāo.*

VENKAṬARĀO BHĪMARĀO ĀLŪRŪ (1880-1964). One of the foremost leaders and writers of Karnataka, who was born at Bījāpur in north Karnataka. He passed B.A., LL.B. from Fergusson College, Poona, where he came in contact with Vīr Sāvarkar, Senāpati Bāpaṭ and Lokmānya Tilak. He had a life-long friendship with Tilak and translated his *Gītā Rahasya* into Kannada. A pioneer of the Kannada movement for the integration of all the Kannada-speaking areas into one province, he wrote : *Karnataka-Gata Vaibhava* on the past glory of Karnataka, which immensely helped in the awakening of the people of Karnataka. In his *Karnataka Vīraratna Galu*, he traced the heroic tradition of Karnataka. He also wrote a drama, *Bhramanirasana*. He took part in all the political, literary and cultural activities of renascent Karnataka and was the founder of many institutions, founder-editor of 'Jaya Karnataka' and was President of Kannada Sahitya Parishat's session held at Mysore in 1930. He has been rightly described as the highpriest of modern Karnataka (*Karnataka Kulapurohita*). Even as such, he made a deep study of Madhva Philosophy and of the *Bhagavadgītā* as interpreted by Madhva and produced a number of interpretative books on the subject, such as *Gītā-Sandeśa*, *Gītā Prakāśa*, *Gītā Parimala*, *Gītā Kusumamañjarī*, *Madhva-siddhānta Praveśikā*, *Nānā Jīvana Smṛitigalu*, etc.

His writings are marked by racy and forceful prose and he is counted amongst the best prose writers of Kannada.

VENKAṬARĀYĀCHĀRYA, K. Writer, who has published in 1981 a collection of his articles.

VENKATASUBBIAH, G. (1913-). Kannada scholar, who has pub. about 20 books in Kannada, among them *Nayasena* and *Anukalpane*, has ed. old classics and written many critical articles. He was Chief Editor : *Kannada-Kannada Dictionary*. He was President, Kannada Sahitya Parishat (1964-69). He has edited some works and contributed a number of papers to journals, etc.

VENKATASWAMI, M.N. Author of *Heeramma and Venkataswami, or Folk-Tales from India* (Madras, 1923).

VENKAṬEŚA IYENGAR, MĀSTI. See *Māsti Veṅkaṭeśa Iyengar*.

VEṄKATEŚA MŪRTHY, H.S. (1944-). Critic, fiction writer and poet, whose chief works are : *Kīrtanakararu* (criticism), *Hosakāvyada Munnele*, *Tapi* (novel), *Banasavadiya Benki* (1980 ; short story collection), *Parivṛitta*, *Bagilu*, *Badiva Jana*, *Mokhtha* and *Kriyāparva* (noted for the use of language and diversity of metres) (all poetical collections). *Saugandhikā* (1984) is a collection of poems selected from his earlier collections. He has also written biographies. In his *Nūru Mara Nūru Svara* (1983), a work on criticism, he has intimately discussed the contemporary poets. In his edited work, *Hosa Kāvyada Munnele* (1983), written in collaboration with Rāghavendra Patil, there are ten articles on ten new poets. He has also pub. a collection of his poems in 1985.

VENKATEŚA SĀNGLI. Author of *Granthakārara Charitra Kośa* (Mysore, 1960), which lists the authors and their works from 1920 to 1950.

VENKAṬEŚA TIRAKO KULKARNI 'GALGANĀTHA.' See *Galganātha*.

VENKAṬESH MĀDHWARĀO INĀMDĀR. See *Ināmdār, Venkaṭesh Mādhwarāo*.

VEṄKAYĀRYA (fl. 18th cent.). Vaishṇava poet, a Mādhava Brahmin and a Haridāsa of Penukoṇḍa region. He was the author of *Kṛishṇalīlābhudaya*, a rendering of the tenth Bk. of the *Bhāgavata-purāṇa*.

VENU B.L. Writer, whose chief works are : *Nirikshane* (1980), a novel and *Premā, Maduve mattu Śīlā* (1984), a collection of short stories.

VENUGOPĀL, KASARAGOD. See *Kasaragod Venugopāl*.

VENUGOPĀLA DĀS, T.K. Renowned

Haridāsa, who is well-versed in literature and music. He is the author of several books in Kannada on Purandara Dāsa, Jagannātha Dāsa, Rāghavendra Swamy, Vyāsarāja etc.

VENUGOPĀLA RĀO, SORABA (1937-). Poet, whose *Musuku-Nasuku* and *Jīva Jīvanta* are poetical collections. His chief novels are : *Bayalagada Jana* and *Suttu Balasu* (a collection of two mini novels ; 1978). His *Sneha-rāga* (1984) is a collection of his songs.

VIDYĀNANDA (fl. 1550). Jaina poet, who was a contemporary of Kṛishṇadeva Rāya (q.v.), king of Vijayanagar. His *Kāvyasāra* is an anthology, consisting of 45 chapters and comprising over 1,000 verses. It contains selected verses from Janna, Nemichandra, Rudrabhaṭṭa and other poets and is of value, particularly from the point of history of Kannada poetry.

VIDYĀNANDA, ABHINAVA VĀDI. See *Abhinava Vādi Vidyānanda.*

VIDYĀSĀGAR, H.R. ESWARACHANDRA (1946-). Writer, whose chief works are : *Ratri Rānī*, *Tira*, *Gumpinalli Kanda Mukha* and *Munitayi* (1978 ; all short story collections).

VIDYĀ ŚAṄKARA, S. Writer, who has in 1981 brought out a collection of his articles, bearing on research and criticism. His another work is *Vīraśaiva Mahāpurāṇagalu*. He has also edited a couple of works. He is presently Reader, Centre of Kannada Studies, Bangalore University.

VIEGAL, R. Christian missionary, who translated Bunyan's English work : *Pilgrim's Progress* into Kannada in 1847 under the title *Yātrikana Śañchāra*. The English verses of the original are rendered into simple Kannada. Some of them are in old *Bhāmini* metre, whereas others are four-lined verses, patterned after English verse of that category.

VIGAḌA VIKRAMARĀYA (The Wicked Vikramarāya ; 1933). Drama by Saṁsa (q.v.), which is a study in evil.

Vikrama is the *de facto* monarch of Mysore and the king, Rājā Wodeyar II is merely a titular ruler. Vikrama shows courage and subtle cunningness in asserting his authority and subjugating his opponents. When the king tries to expose Vikram's misdeeds and assume power, Vikrama becomes revengeful. As the king falls ill, Vikrama gets the palace physician to poison him to death. The Queen Mother discovers the plot but is unable to foil it. Vikrama has the prince Ranadhira Kāntirava moved to the capital from Teraknambi and places him under house arrest. He intends to make the prince the next puppet king. Meanwhile, the prince's friends arrive in the capital in disguise. While they are hatching a plot to kill Vikrama, the zealous servants of the palace waylay Vikrama at midnight and hack him to death. And Raṇadhīra succeeds the throne.

VIJAYA, D. Scholar, who has ed. Karnataka Sahitya Academy's annual anthology of poetry of 1983 (1984), which has brought prominent young poets to light.

VIJAYA, ŚRĪ. See *Śrīvijaya.*

VIJAYADĀSA (fl. *c.* 1682). Saint-poet of Dāsakūṭa order, who was born at Chīkal Parivi village in Raichūr district of Karnataka. He had made pilgrimage to Kāśī thrice, but while on his second pilgrimage, he had a vision of Purandaradāsa (q.v.) and as such he was initiated in his order. He toured the whole of India and sang of

Viṭṭhala. Apart from his devotional Padas, he composed in *Suḷādi* metre as well. His *saludies* are remarkable. A thousand of them is published. He is called Sulādi Dāsa. He has composed Ugabhogas also. He is the leader of the team of Haridasas in its second phase. His death place (Katte) is as Chiphagin near Guntakal where his aradhana is celebrated every year in November. Thousands of devotees visit the place.

VIJAYALAKSHMĪ, K.M. Writer, whose *Kempu Hu* (1985) in her first short story collection.

VIJAYA ŚAṄKARA, S.R. Author of *Manogata* (1985), a work on literary criticism.

VIJAYAŚRĪ, SABRAD. Novelist and poetess, who is noted for her novels and poetical collection : *Jvalanta* (1979)

VIJAYA SASANUR. Writer, whose *Santigramada Rajakiya* (1981) is a short story collection. She has also published some novels.

VIJAYĀ SUBRAMANYAM (1942-). Writer, whose works are : *Tala Tappida Mela* (novel), *Sannakatheya Sogasu* (essays) and *Ullavara Neralu* (a drama on the problems of the proletariat ; 1978), *Bandaro Bandaru*, *Ellideve*, *Navu Ellideve ?*, *Mukhavilladavaru* (street plays) and *Dhanvantarīya Chikitse* (1979 ; street play). Her *Matininda Lekhanige* (1981) is a collection of column-articles.

VIKRAMARĀJA URS. Writer, who has ed. *An Anthology of Kannada Short Stories* in English (1984). It contains 63 stories representing different trends and movements. It is the first attempt to introduce the Kannada story to the non-Kannada readers.

VIKRAMĀRJUNA VIJAYA. Celebrated epic by Pampa (q.v.), which was composed in 941.

Commonly spoken of as the *Pampa Bhārata*, it contains the author's own version of the main portion of the *Mahābhārata* as told by Vyāsa. In this work, which is named after Arjuna, Arjuna remains the chief hero throughout and it is he and Subhadrā, who are finally crowned at Hastināpur ; the book terminates at Arjuna's coronation ; the later *Parvas* not being included. When Pampa says that he has produced *Samastabhārata*, he means a comprehensive and condensed version of the *Mahābhārata*. The main episodes of the *Mahābhārata* retain their importance but minor episodes and events are summarised, sometimes in one stanza.

Pampa was a Jaina poet and as such, he made some significant changes in story, which are : (1) he has described the main story of the Pāṇḍavas and Kauravas from the beginning to the end ; portions such as 'Bhagavadgītā' etc. have not been touched upon ; (2) Draupadī is the wife of Arjuna only ; (3) Arjuna does not abduct Subhadrā in the guise of a recluse but mutual love has been shown and with the help of Kṛishṇa, they proceed to Indraprastha ; (4) Śiśupāla is killed not by Kṛishṇa's disk ; and finally it is Subhadrā and Arjuna and not Draupadī and Yudhishṭhira, who are crowned.

Pampa had regard for Karṇa and he gives so much prominence to Karṇa from the day he becomes the commander-in-chief of the army till his death at the hands of Arjuna as if Karṇa were the hero of the poem. No one can equal Karṇa in greatness, truthfulness, valour and self-denial. It is owing to the lofty character of Karṇa that the *Pampa Bhārata* has become 'Karṇa Rasāyana'. Another speciality of Pampa's epic is that he has delineated the character of Duryodhana with a sympathetic and liberal outlook.

The poet has deliberately identified his patron, Arikesari with Arjuna. Persistent identification of Arjuna with his own patron produces a jarring note that somewhat detracts from the glory of this poetic symphony. The vocabulary of this work is less Sanskritic than that of the earlier one : *Ādi Purāṇa* (q.v.). It is the earliest extant Kannada version of the *Mahābhārata*, though the poet suggests in his Preface that there had been many versions before his.

On the whole, *Pampa Bhārata* is one of the great classics of Kannada poetry. "We may examine it in any aspect and we shall discover new meanings and new sources of delight. Its richness of imagery, felicity and propriety of diction, sound-effects, variety of metre and mastery of current idiom and proverb—whatever aspect we take up for study, a sense of marvel dawns on us which is the ultimate effect of great poetry."—R.S. Mugali : *History of Kannada Literature*, p. 29.

VIMALA. See *Kavirājajamārga*.

VIMALODAYA. See *Kavirājamārga*.

VĪNĀ ŚĀNTEŚVAR (1945-). Fiction writer, who is noted for *Gandasaru* (1978), *Śoshane Bandaya Ityādi* (1984 ; novels), *Mullugalu*, *Koneya Dari* and *Kavalu* (short story collections). Her chief short is 'Atithi' (The Guest). She is one of those young writers, who have started expressing themselves freely, their loves, their family strains, their frustrations and their challenges.

VINĀYAKA KṚISHṆA GOKĀK. See *Gokāk*, *Vināyaka Kṛishṇa*.

VINĪTA RĀMACHANDRA. Poet, who has made worthwhile contribution to modern Kannada poetry.

VINOD BĀI. Modern writer, who has made a comparative study of the devotional lyrics of *Āṇḍāl*, Mahādeviyakka and Mīrā and their lyrical outpourings. She is serving Delhi University as Reader in Kannada.

VINSON, ELIE HONORE JULIEN (1843-1926). French Indologist and author of *Le Verbe dans les Langues Dravidiennes, Tamoul, Canara, Telinga, Malayala, Tulu, etc.* (Paris, 1878).

VĪRABHADRA, K. Writer, who is noted for his novel *Kappu* (1981).

VĪRABHADRAPPA. Writer, who is noted for his novelette, *Beli Mattu Hola* (1983) and *Doma mattu Itara Kathegalu* (short stories ; 1985).

VĪRABHADRA-RĀJA. Liṅgāyat poet, who was son of Virūparāja (1519 ; q.v.). He was author of five Śatakas on Vīra-śaiva doctrine and morals.

VĪRAKESARĪ. See *Sītā Rāma Śāstry*.

VĪRANNA, C. Writer, who in his bulky volume : *Kannada Pratibhataneya Kāvya* (1981) has compiled the Kannada poetry of revolt. His works on Marxist criticism are : *Marxvāda : Tattvaśāstra mattu Sāhitya* and *Sāhitya mattu Samudāya* (1983). He is a Reader in Kannada in the Bangalore University.

VIRANNA, GUBBI. See *Gubbi Viranna*.

VĪRAPPA, N.S. Writer, who has written good biographies of Charles Darwin and Sir Issac Newton.

VĪRENDRANĀTHA, YENDAMURI. See *Yendamuri Vīrendranātha*.

VĪRENDRA SIMPI. Writer, whose *Svachchanda Manada Sulidata* (1984) is a collection of personal essays, but it is a selection from his earlier essays.

VIREŚA CHARITE. Poem by Rāghavāṅka (q.v. ; fl. 1200), which is composed in *Shaṭpadi* metre. A small poem in 2 cantos and consisting of 127 stanzas, it is on the well-known mythological theme. It describes how Vīreśa or Vīrabhadra was born of Śiva's wrath and how he destroyed the Daksha *Yajña*. The poem is no doubt indebted to *Vīrabhadradevara Ragale* composed by Harihara (q.v.) but that does not affect its originality. The poet has also made some significant changes in the conventional story. The sentiment of terrible (*Rudra*) pervades the entire poem. The image of Vīreśa is grand indeed. Strewn with ideas and phrases, it is a good poem.

VIRŪPĀKSHA PAṆḌITA (fl. 1584). Vīraśaiva poet, whose *Chennabasava Purāṇa* (q.v.) is not only a biograpy of Chennabasava but has developed into an encyclopaedia for followers of the Vīraśaiva faith.

VIRŪPARĀJA (fl. 1519). Liṅgāyat poet, who authored a *Sāṅgātya* work on the life of king Cheramāṅka, a *purātana*.

VISHĀLAKSHMĪ DAKSHIṆĀMŪRTHY. Modern writer, who is noted for her novels.

VISHṆU BHAT, KIRIKKADU MASTER. Writer, who has published in 1984 some of his own *Yakshagāna* plays.

VISHṆU KUMĀRA. Modern novelist, whose chief works are *Karma* and *Karāvali* (Seashore).

VISHṆU MŪRTHY, H.C. Poet, who is noted for his poetical collection *Hindu* (1978).

VISHṆU NAIK. Poet, whose *Nanna Ambara Kodalu*, a poetical collection, appeared in 1983.

VISHṆU PURĀṆA. See *Chikkupādhyāya.*

VISHVĀMITRANA SṚISHṬI. Novel (1934) by Ādya Raṅgāchārya (q v.). Nārāyaṇa, a young man is disillusioneel with his education and culture ; he becomes a rebel, is influenced by Gandhian teachings, and seeks to reform society but discovers that he has just been drifting.

VIṬṬHALANĀTHA, CHĀṬU. See *Chaṭu Viṭṭhalanātha.*

VITTALA SHENOY. Writer, who is noted for his novels.

VIVEKA CHINTĀMAṆI. Work in prose by Nirguṇa Śivayogi (q.v. ; fl. *c.* 1500), which is considered the first encyclopaedia in Kannada.

A comprehensive encyclopaedia of knowledge in prose, in its 10 chapters, it provides information in precise detail not only on religion, philosophic, geographical, literary subjects, but also on secular subjects, like music. It contains a section on *Rasas* and 765 topics.

VIVEK RAI, B.A. Modern scholar, who has published a collection of his articles relating to the study of Tulu language and literature. He is Professor and Head of the Department of Kannada, Mangalore University. His *Anvayika Janapada* (1985) in an important work in folklore.

VIVES, J. QUINTANA. Spanish Indologist and author of "Posibilidad de Una Conexion Entre las Formas Verbales Adjectivas de las

Lenguas Dravidicas ye las del Sumerio'' (*Sefarad*, Madrid, IV, 1944).

VṚISHABHENDRA VIJAYA. *Champū* by Shaḍākshara Deva (q.v. ; fl. 1650-77).

It is a big poem, divided into 42 *Āśvāsas* and consisting of about 4,000 stanzas. Though it is a *Champū*, the use of prose is not much.

The work is a poetic biography of Basaveśvara (q.v.). Earlier, Harihar (q.v.) had also written a poetic biography of Basaveśvara, but Shaḍākshara has admitted that he has followed the path shown by Harihara. Shaḍākshara has, however, made such changes in the story as he considered necessary. *Basavapurana* is his source work. Shaḍākshara proves here that he is a good story-maker.

V. SĪ. See *Sītārāmayya, V.*

VṚITTAVILĀSA. See *Dharma Parīkshe*.

VYĀSA, KUMĀRA. See *Kumāra Vyāsa*.

VYĀSARĀJA (fl. early 16th cent.). Scholar saint-poet and Vaishnava devotee, who was a disciple of Śrīpādarāya (q.v.). He was the head of Vyāsarājamaṭha at Vijayanagar and was respected by the king of Vijayanagar and the people alike. Though he was a Sanskritist, he composed devotional songs in Kannada and encouraged his disciples : Purandaradāsa and Kanakadāsa (qq. v.) to do likewise. The name of Vyasarāja is evergreen in the field of Dvaitha Philosophy, Kannada Literature and Karnataka Music. Apart from his scholarly Sanskirt works, he has composed hundreds of songs in Kannada. He has given a beautiful rendering of the famous Bhagavadgītha in Kannada. He was a dynamic personality. He was the reverend guru of the famous emperor of Vijayanagar Sri Krishnadevarāya.

VYĀSARĀO, M.N. Poet, who is noted for his collection of poems : *Belli Mūduva Munna* (1984).

VYĀSA RĀO NINJŪR. Writer, who is known for his short story collection : *Kumkuma* (1964).

VYĀSARĀYA BALLAḶA (1923-). Writer, who in his short stories has highlighted the freedom fight, the problems in the post-freedom period, including those of the partition of the country. His novel, *Hemanta Gāna* (The Song of Winter ; 1954) deals with the tragic story of an idealistic youth fighting for both the workers and the freedom of press in Bombay. Woven into this struggle is the deeply moving story of the youth, his devoted wife and the woman, who has won his heart. His chief works are : *Kadu Mallige*, *Mañjarī* (short stories), *Anurakta*, *Hemanta Gāna*, *Vātsalya Patha*, *Uttarāyana*, *Bandaya* (on the factory-life in Bombay ; novels), *Havyasamuni-pranīta Saṅgraha Bhāratayana* (1984 ; satirical essays on current politics), etc.

W

WADAPPI, G.R. Modern writer, who is known for his essays.

WEBB, E. American Indologist and author of the "Evidences of the Scythian Affinities of the Dravidian Languages, Condensed and Arranged from Rev. R. Caldwell's *Comparative Dravidian Grammar*" (*Journal of the American Oriental Society*, VII ,(1862).

WILKS, MARK. Foreign scholar, who authored *Historical Sketches of South India* and *History of Mysore* (1805-8).

WILLMAN-GRABOWSKA, H. Author of "La Categorie du Genre dans les Langes Dravidiennes", *Biuletyn Polskiego Towarzystga Jezykoznawezego, Bulletin de la Societie Polonaise de Linguistique* (Krakow, XI, 1952).

WODEYAR III. See *Kṛishṇarāja Wodeyar.*

WODEYAR, CHAKKADEVA RĀJA. See *Chikkadeva Rāja Wodeyar.*

WURTH, W.G. Foreign Kannada scholar, who published a selection of Kannada poems. He included in this collection, *Prākkāvyamālike* (1868), a few Christian religious songs in Kannada, composed in new stanza patterns.

Y

YAKSHAGĀNA-BAYALĀṬA. See *Kārant, Kota Shivarāma*.

YASHWANT CHITTĀL (1928-). Writer, who in his short stories has shown an exceptional talent. His chief short story collections are : *Sandarśana*, *Abolina*, *Āta*, *Katheyadalu Hudugi*, *Benya* (1983), etc. Some of his stories have been translated into Indian languages and English, while a story has been filmed. He has also published a collected edition of his short stories. His chief short stories are : 'Payaṇa' (The Journey. 1964), 'Adṛishṭa' (The Unseen/Fate. 1964), 'Āṭa' (The Game, 1966), 'Sere' (Imprisonment, 1964), 'Chala' (Determination), etc. He has also written a few novels, *e.g.*, *Mūru Darigalu* (1964), *Śikārī* (Hunter ; 1979), *Cheda* (1985 ; on the hectic life of Bombay). His *Sṛijanaśīlate mattu Nanu* (1981) describes some of his experiences as a writer.

YAŚODHARĀ. See *Māsti Veṅkateśa Iyengar 'Śrīnivāsa'*.

YAŚODHARA CHARITE. Poem by Janna (q.v. : fl. *c*. 1225), which is a small work, consisting of 310 stanzas. It is based on the *Yaśodhara Charita*, composed by Vādirāja, a Sanskrit poet. There are, however, other versions of *Yaśodhara Charita* in Sanskrit and Apabhraṁśa. Janna says that there were other versions of this work in Kannada but as they were not available, his version could be treated as the first one. The Jainas observe the 'Jīvadayāshṭamī' fast and the story told on this occasion contains the version of *Yaśodhara Charite*.

Rājā Māridatta wishes to sacrifice Abhayaruchi and Abhayamati before the goddess Chaṇḍamārī (Kāli), but the Rājā is greatly impressed by their asceticism. On enquiry, the two describe their previous births, hearing which the Rājā realizes the importance of non-violence. Actually, Rājā Yaśodhara and his mother, Chandramati are born as Abhayaruchi and Abhayamati. Yaśodhara's queen, Amṛitamati, on hearing at dead of night the sweetest song of the elephant tamer of the royal household, offers her all to the tamer despite the fact that he is a very ugly person. Yaśodhara and his mother after passing through many births of animals and birds, are born as Abhayaruchi and Abhayamati. Amṛitamati becomes a worm in hell. Janna makes, however, the story of Amṛitamati as the central point of his poem. When Yaśodhara discovers Amṛitamati with the tamer, he restrains himself and does not kill them. The poet on the one hand depicts the triumph of non-violence and restraint and on the other, shows how Amṛitamati caught in the whirlpool of sexual craving and bad luck, was a helpless person. On account of the subtle delineation of character and rich power of fancy and diction, the poem is a great writing.

YENḌAKUḌUKA RATNA. See *Rājaratnam, G.P.*

YENDAMURI VĪRENDRA NĀTHA. Modern writer, whose novels have appeared through serializations in weeklies and dailies.

Y.N.K. Writer, who is known for his works *Kalakride* (1979) and *Hyde Park* (1984; a travelogue narrating his experiences during his several visits abroad).

Z

ZIEGLER, FRIEDRICH (1820-1906). Author of *A Practical Key to the Kanarese Language* (2nd ed., 1892 ; it ran into several editions, the 6th ed. in 1953) and *English-Kanarese School Dictionary* (1876 ; 6th ed. 1929). He also prepared textbooks on mathematics, geography and botany. It was he who gave Kittel Latin equivalents to botanical words in Kannada

ZVELBIL, KAMIL. Czech Indologist and author of *One Hundred Years of Dravidian Comparative Philology To the Memory of Robert Caldwell* (*Archiv Orientalni*, *Journal Czechoslovak Oriental Institute*, Praha, XXIV, 1956).

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Encouraged by the late Professor Suniti Kumar Chatterji, Dr. Garg's interest in Indian literature, Indian mythology and related areas has spanned over a period of 30 years. With the active assistance of eminent Indian scholars, he has been preparing **International Encyclopaedia of Indian Literature** in several volumes to cover all major Indian languages, the work is being published by MITTAL PUBLICATIONS. He is also currently working on a gigantic project of **Hindu Encyclopaedia.**

Holding a doctorate in English Literature from Panjab University, Dr. Garg has been associated with Gurukula Kangri Vishwavidyalaya, Hardwar for some 35 years, where he worked as Senior Lecturer, Registrar and Vice-Chancellor; he is at present a Senator. For his work on Dayananda, he was honoured by the Maharshi Dayananda Nirvana Centenary Celebrations Commitee, Ajmer.

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